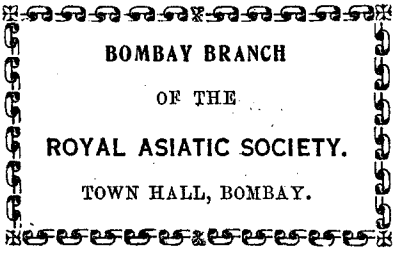
Annual Report of the Sir J. J. School of Art; 1932-33; 1934-35, 1935-36 and 1937-38; with Separate Quinquennial Report, 1932-37



Digitized with financial assistance from
Government of Maharashtra
on 01 February, 2020

Government of Bombay

Annual Report

of the

Sir J. J. School of Art, Bombay

133767

For the Year 1932-33, 1934-35

1935-36, 1932-33 (Quinquennium

ended 1932-33)

[Price—Re. 1 As. 8 *or* 2*s*. 6*d*.]

LIBRARY OF THE BOMBAY BRANCH OF THE ROYAL ASIATIC SOCIETY

BOMBAY
PRINTED AT THE GOVERNMENT CENTRAL PRESS
1934

Obtainable from the Superintendent, Government Printing and Stationery, Bombay, or through the High Commissioner for India, India House, Aldwych, London, W.C.2, or through any recognized Bookseller

00133707

CONTENTS.

	Pages.
Annual Report of the Sir J. J. School of Art, Bombay, for the year 1932-33	1-8
Appendix—Government of Bombay Drawing and Art Examination Papers and Examiners' Reports, 1933 :—	
Notice	11
(1) Report on the Examinations in Drawing and Painting, Modelling, the Drawing Teacher's, the Drawing Master's and Art Master's Examinations	13
(2) Report on the Examinations in Architecture	15
(3) Report on the Elementary and Intermediate Drawing Grade Examinations	17
Examination Papers :—	
Elementary Drawing Grade Papers	19
Intermediate Drawing Grade Papers	23
Drawing and Painting Examination Papers	28
Modelling Examination Papers	38
Teachers' Examination Papers	42
Architectural Examination Papers	51
List of Successful candidates :—	
Drawing and Painting Examinations	66
Modelling Examinations	69
Architectural Examinations	70
Teachers' Examinations	71
List of Prize Winners :—	
Elementary Drawing Grade Examination	74
Intermediate Drawing Grade Examination	75
Illustrations	

LIBRARY OF THE BOMBAY BRANCH OF THE ROYAL ASIATIC SOCIETY

ANNUAL REPORT OF THE SIR J. J. SCHOOL OF ART, BOMBAY, FOR THE YEAR 1932-33.

Drawing and Painting.

There has been a marked increase in the number of students in this important Section of the School. In the year under report, there were 193 students in the various classes as compared with 183 in 1931–32.

A very disturbing factor during this Session was the publication in December, 1932, of the Thomas Committee's Report with its recommendation for abolition of the School of Art with the exception of its Architectural Section which was to be moved elsewhere. The Bombay School of Art is one of the largest Art Schools and has been performing its useful functions for the past eighty years or so. As it is also the only School of Art on this side of India the recommendation of the Reorganization Committee gave rise to a strong public agitation both in the Press and on the platform. Protest meetings were held by the art students, artists, and public of Bombay. The thanks of all interested in art are due to the public of Bombay led by distinguished leaders like the Honourable Sir Phiroze Sethna and Mr. M. R. Jayakar, and many other public men who protested against the scheme of abolishing this School. The Staff and students are very grateful to Government that the recommendations of the Committee were not accepted by them and that the School had been saved.

It is worth mention that several of the students and members of the Staff won prizes and medals in various Art Exhibitions in India. In this connection, special mention may be made of Mr. G. D. Deuskar, who was awarded His Excellency the Viceroy's Prize for the best picture in the Simla Art Society's Exhibition at Simla, and the Bombay Art Society's Gold Medal for the best work in the Annual Exhibition in Bombay. He and another student, Mr. V. G. Nageshkar, have proceeded to Europe as Indian State Scholars for furthering their knowledge of art in general. Mr. M. R. Acharekar, a past student of this School, gave a successful exhibition of his work at India House recently and Mr. R. P. Kamat of the Sculpture Section is having a distinguished record at the Royal Academy Schools of London where he has won several prizes and scholarships.

Messrs. J. M. Ahivasi, Y. D. Kowli and K. P. Rane were appointed Fellows in Painting during the year under report; while Rao Bahadur Mhatre, Mr. B. V. Talim and Dr. P. S. Dastur were appointed Visiting Professors, the former two in the School of Sculpture and the latter for Anatomy.

The Class of Indian Design and Composition under Mr. J. M. Ahivasi has produced some excellent water-colour paintings, very Indian and

original in style and feeling. This class is very popular in the School and only selected students with a strong bent for oriental design are admitted to it.

The results in general of the Government Higher Art Examinations for 1933 have been very encouraging; in the Diploma Examination in Painting, which is the highest Examination in Painting in the School, out of the 21 candidates who entered, 16 passed. In the examination for the Diploma of Modelling (the highest examination in Sculpture), the result was equally good; out of 6 candidates 5 passed; in other examinations the result was also satisfactory.

The fees for the Painting, Modelling, Drawing and Normal Classes have been increased from the 10th of November 1931. On the recommendation of the Reorganisation Committee, the fees in the School of Art (except for the Architectural Section) were again increased according to the Government Resolution, Educational Department, No. 5428, dated the 3rd February 1933. These fees are now nearly double what they were previous to 1931, while students from outside the Bombay Presidency have to pay double the present increased scale of fees. (The Normal Class was excepted for the increase on the last occasion.)

In regard to the Reay Art Workshops where free tuition was given hitherto, a fee for each student is charged from June 1933. Scholarships in this Section of the School were abolished during the year under report. It is satisfactory to note that in spite of these measures the popularity of the School of Art is increasing to an extent which seems to indicate that the numbers on the rolls of the different Sections of this School will not show any appreciable decrease owing to the increase of fees.

The annual excursion party of selected students was conducted to Agra for study this year by the Director, accompanied by one teacher, Mr. P. V. Bodas. The students were much benefitted by the opportunity of studying and sketching the unrivalled ancient monuments, and some good work was produced.

The coveted Dolly Cursetjee Prizes for Mural Painting went to S. G. Jamblikar (First Prize), while G. M. Solegaonkar and J. B. Shah were bracketted for the second prize. The work was well up to the required standard.

The Drawing Grade Classes.

During the year under report, there were 50 students in the Intermediate and Elementary Drawing Grade Classes which furnish the necessary foundation for all art training, as against 59 in the previous year. The quality of work has been more than maintained, and the results of the annual examinations have been of exceptionally high standard this year, a result which is largely due to the zeal of the teachers of these Classes, Miss M. Henderson and Mr. R. D. Dhopeshwarkar.

The Normal Class for Drawing Teachers.

During the year under report, 113 candidates applied for admission to the Normal Training Class for Drawing Teachers. Out of these, 34 candidates were selected for admission by the Selection Board, as against 25 in the previous year. The percentage of results in the annual examination was satisfactory. Mr. V. R. Talavdekar was in charge of this Class throughout the year.

School of Architecture.

At the beginning of the Session there were 125 students including one lady student in the Architectural Section of the School and at its close 123, as compared with 135 and 119 respectively for the Session 1931–32.

They can be classified at the end of the Session as follows :—

(*a*) Non-Brahmin Hindus	37	
(*b*) Brahmin Hindus	48	
(*c*) Parsis	20	(including 1 lady student).
(*d*) Indian Christians	4	
(*e*) Mahomedans	8	
(*f*) Jews	3	
(*g*) Europeans and Anglo-Indians ..	Nil	
(*h*) Buddhists	3	
	123	

Students were distributed as follows :—

	Admitted.	Went through the whole course.
First Year	27	26
Second Year	27	27
Third Year "A"	7	7
Third Year "Remove"	13	13
Third Year "B"	21	23
Fourth Year	26	26
Fifth Year	4	1
Total ..	125	123

There were only 27 applicants for admission to the 1st year class, of which one was a lady student and one was admitted only to the morning

class as a special case. The Day School consisted of 80 in the beginning and 79 at the conclusion of the Session, and was divided into two divisions, namely, Seniors and Juniors.

This year the second group of students who had attended for three years in the Day School Class was sent up for the Government Advanced Examination in Architecture instead of for the Government Intermediate Examination. The effect of whole day classes (for all except the most advanced classes) was evident in the improved standard of draftsmanship and in the more practical and thorough quality of the work done throughout the School.

At the close of the Session, 93 took the Government Examinations in Architecture as compared with 83 in the last Session as under :—

		Passed.	Failed.
Elementary	25 of whom	17	8
Intermediate	6+1 of whom	4	3
Advanced	33+2 of whom	15	20
Diploma	26 of whom	12	14

The average number on the monthly roll was 120. The average daily attendance was 110. The amount of fees collected was Rs. 11,165. This figure shows an increase of Rs. 390 as compared with that of the last year :—

	Rs.
Full Day School Fee	7,820
Morning Session Fee	3,345

Once again, this year, the students' fees more than covered the reduced grant for the Visiting Staff.

There were 26 students from outside the Bombay Presidency distributed as follows :—

5 in the Diploma.

5 in the 3rd " B " Class.

5 in the 3rd " R " Class.

1 in the 3rd " A " Class.

5 in the 2nd year Class.

5 in the 1st year Class.

These students contributed Rs. 4,230 of the total fees collected during the Session. The number of Matriculates in this Section for the Session under report was 91 as compared with 88 of the last Session.

The Staff, under the guidance of Mr. Claude Batley, A.R.I.B.A., Professor of Architecture, consisted of :—

Mr. C. M. Master, M.A., A.R.I.B.A.

Mr. N. D. Narielwalla, G.D. Arch.

Mr. G. B. Kshirasagar.

The Staff was assisted by 12 Visiting Lecturers and 5 Assistant Teachers.

During the Session under report to meet the reduced grant a new scheme was brought into force by which 3 Assistant Teachers for 4 hours a day for 5 days of the week and 2 Assistant Teachers for 2 hours a day for 6 days a week, all the 5 Assistant Teachers for 8 months only, were appointed ; and the Visiting Lecturers were given a limited number of lectures in order not to exceed the allotted grant.

The Professor of Architecture lectured on 6 mornings every week ; and the Assistant Professor of Architecture on 6 mornings. He was responsible for the work of the Day School Classes each afternoon from 2-40 to 4-40.

Mr. N. D. Narielwalla took charge of the Day School Classes in the mornings assisted by Mr. Master and also gave instruction on 6 mornings in the week.

Mr. G. B. Kshirasagar besides his Secretarial duties lectured once a week and took a leading part in the conduct of the Literary and Debating Society, and the Gymkhana.

This year, Mr. Master (accompanied by Mr. G. B. Kshirasagar) conducted the annual study excursion to Benares and Sarnath in the X'mas Holidays, and brought back some valuable measured work and sketches.

Apart from this several students formed themselves into parties and went to places like Jalna, Mandu, Saswad for measured drawing and restoration work, which forms an important part of their studies, as these excursions enable the students to get away from their immediate environment to study ancient monuments and raises the standard of their own work.

Mr. L. V. Sathe, G.D. Arch., a past student of the School and of the Visiting Staff, was successful at the final R.I.B.A. Examination held in India. Mr. Sathe is the fourth student of this School to obtain the Associateship of the R.I.B.A. in India as an outcome of the inauguration of the R.I.B.A. Class in the School which alone has made it possible to hold this examination in this country.

Mr. D.R. Chowdhary, G.D. Arch., was awarded the Wittet Memorial Travelling Scholarship for the year.

The Literary and Debating Society has had another useful Session and the typewritten magazine each term is becoming a feature.

The students continued to take an active part in the Gymkhana activity and the bowling and batting prizes and other tournaments prizes were won by some of the students of this Section of the School.

It may be mentioned that as an outcome of the Thomas Committee's Report, the grant to the Architectural School, which was already reduced, is to be still further reduced to about 50 per cent. of the previous grant for the Visiting Staff.

In spite of the fact that this Section has suffered much by the reduction during the last two years, and the number of Visiting Lecturers has been reduced beyond the minimum required, some very sporting and loyal members of the Staff who voluntarily continued to lecture up to the end of both the terms kept up the standard and the efficiency during the last Session though the number of visits for which they were to be paid had been exhausted. It is through the loyal co-operation of the Staff, both permanent and visiting, that the efforts were crowned with, at least, a certain measure of success.

In conclusion it may be stated that the number of students in the Day School Classes is increasing and that there is a sore need for further accommodation, furniture and books.

The School of Sculpture.

During the year under report, the number of students in these classes was 24 as against 16 in 1931–32. Mr. A. M. Nawghare, the teacher in charge of this Section, retired in August. Mr. D. G. Lalpura, an Assistant Teacher and the first Kumbhar in this Section, died this year, his death being much regretted by all. Mr. S. Fernandiz, Assistant Teacher in the Painting Section, was temporarily placed in charge of these classes pending the filling of these vacancies. Rao Bahadur G. K. Mhatre and Mr. B. V. Talim continued to be Visiting Professors. The result of the various annual examinations of this Section has been very satisfactory. Out of 7 candidates for the Diploma Examination in Modelling only 1 failed.

The Reay Art Workshops.

The number of pupils on the roll on the 31st March 1933 was 159, as against 225 during the previous year. This decrease in number is chiefly due to adverse economic conditions and communal riots in Bombay, as the students were called away by their parents and guardians to their native places.

103 orders were received for work to be executed, of which 26 were from outsiders and 77 were either from the School of Art or from the different Sections of the Workshops. A fine specimen of an ornamental garden bench of carved Porbunder stone was made in the Stone Carving Class. It was much admired by Their Excellencies and others when they saw it in the School Exhibition, 1932. It was purchased subsequently by Sir Cowasji Jehangir (Junior) for his residence.

The receipts during the year were Rs. 749–2–3 as against Rs. 639–0–9 of the previous year. Mr. F. R. Joseph, the Superintendent, was also in charge of the School garden.

APPENDIX.

The number of students on the rolls of the Drawing, Painting, Modelling and Architectural Sections of the School on 31st March 1933 was 446 as against 432 of the previous year. This was made up as follows :—

	Boys.	Girls.	Total.
Europeans and Anglo-Indians	2	6	8
Parsis	23	14	37
Native Christians	28	16	44
Jews	4	2	6
Jains	4	..	4
Brahmins	144	7	151
Lingayats	3	..	3
Other Hindus	121	10	131
Marathas	15	..	15
Others	18	..	18
Depressed Classes	2	..	2
Mahomedans	26	1	27
Total ..	390	56	446

The comparative statement of attendance for the last two years is as under :—

Year.	Average monthly.	Number at the end of the year.
1931–32	408	432
1932–33	400	446

The total expenditure during the year 1932–33 was Rs. 1,33,181 as against Rs. 1,48,089 in 1931–32.

The attendance of students in various Classes was as shown below :—

Name of Class.	1931–32.	1932–33.
Drawing and Painting Classes	183	193
Elementary and Intermediate Grade Classes	59	50
Special Drawing and Painting Classes	26	22
Modelling Classes	16	24
Normal Class for Drawing Teachers	30	34
Architectural Classes	118	123
Total ..	432	446

The total fee receipts for the year ending 31st March 1933 were Rs. 23,154 as against Rs. 21,349 in the previous year.

Examinations.

Name of Examination.	1931-32.		1932-33.	
	Number appeared.	Passed.	Number appeared.	Passed.
Elementary Drawing Grade	30	22	39	31
Intermediate Drawing Grade	28	23	34	30
Elementary Drawing and Painting	34	24	41	31
Intermediate Drawing and Painting	31	19	33	28
Advanced Drawing and Painting	22	15	28	23
Diploma Drawing and Painting	18	6	21	16
Elementary Examination in Modelling ..	2	2	6	6
Intermediate Examination in Modelling ..	2	2	4	4
Advanced Examination in Modelling	3	3	2	2
Diploma Examination in Modelling	6	1	6	5
Drawing Teachers' Examination	30	25	34	32
Elementary Examination in Architecture ..	18	14	25	17
Intermediate Examination in Architecture ..	13	9	7	4
Advanced Examination in Architecture ..	31	20	35	15
Diploma Examination in Architecture ..	22	16	26	12
Total ..	290	201	341	256

APPENDIX

NOTICE.

All enquiries regarding the rules and syllabuses for the Drawing Grade Examinations (Elementary and Intermediate Drawing Grade Examinations) should be addressed to the Inspector of Drawing and Craftwork, Bombay Presidency, Bombay.

Particulars regarding the Higher Art Examinations such as Drawing and Painting, Architectural and Modelling, and Drawing Teachers, Drawing Masters, and Art Masters Examinations, and all information in connection with this book required, if any, should be obtained on application to the Director, Sir J. J. School of Art, Bombay.

Copies of this publication are stocked at the Government Book Depôt, Charni Road Gardens, Bombay 4, to which application for copies should be made direct.

H. FOSTER KING,
Offg. Director,
Sir J. J. School of Art, Bombay.

Sir J. J. School of Art:
Bombay, 1934.

Diploma Examination in Drawing and Painting.

MURAL PANEL.

Rasiklal, Narsinghdas Parikh

Sir J. J. School of Art, Bombay.

REPORT ON THE GOVERNMENT ART EXAMINATIONS, 1933.

1. REPORT ON THE EXAMINATIONS IN DRAWING AND PAINTING, MODELLING, THE DRAWING TEACHER'S, THE DRAWING MASTER'S, AND THE ART MASTER'S EXAMINATIONS.

The results in general this year were very encouraging and on the whole formed a record year of successes so far as the Higher Art Examinations in Drawing and Painting are concerned. To take the highest test in painting first, namely the Diploma Examination, it is satisfactory to record that out of the large number of 27 candidates no fewer than 21 were successful this year. Some of these successful works are reproduced in this report which teachers and students of Drawing and Painting would do well to study, noting both their strong and weak points. It is unnecessary to enter into detailed criticism of each panel, but some observations on the general characteristics of this Examination may here be noted. The subject for this test was "A Procession at a Festival"; and it was a pity that several of the candidates and those too who speak English fluently, did not appear to grasp the meaning of the word "Procession". Candidates should enquire from the supervisor the meaning of any word they do not understand in the papers. In this particular instance the initial mistake resulted in several good painters not doing themselves justice in the Examination.

The panels were well composed as a rule, and this time the candidates showed more appreciation of the *decorative* requirements of the problem; and this fact accounts for the better results. A distinct improvement was also shown by the candidates, this year, in the colour scheme of their panels. The drawing however is still in need of improvement. In several cases the mistakes in proportion were due to the fact that candidates did not execute nude studies for the figures *before* painting the drapery on them, which is advisable.

The Diploma Examination in Modelling also yielded much better results this year, six out of the seven candidates being successful. The subject, which was a market scene, appeared to interest the candidates, and at least two of these showed sound compositions in High Relief. Several mistakes in perspective were however to be noted; and though on the whole the work was more sculpturesque in quality, there is still some tendency to treat modelling in relief as an exercise in pictorial composition and this should be corrected. Several good instances of design and modelling were shown in the Elementary, Intermediate and Advanced Sections of the Modelling Examinations this year; but with the exception of the Elementary work, which entailed the decorative treatment of plants, the modelling in Bas Relief was not equal in merit to that executed in the round.

In the Elementary, Intermediate, and Advanced Examinations in Drawing and Painting there was also a gratifying improvement this year. The Perspective papers were good, and the written answers very satisfactory; which is a welcome change for the better in what used to be a weak subject. The Examiners have drawn attention in this case, however, as in others, to the desirability of the candidates carefully reading their Examination papers and understanding the questions before beginning their drawings.

The Advanced Examination in Drawing and Painting produced a remarkable series of Memory Drawings, many of which were executed with a vigour and originality which is most encouraging, as the subject indicates the powers of observation possessed by Indian Art Students.

In regard to the Drawing Teacher's Examination, the Examiners consider that while the Object Drawings included some excellent results there was a tendency to show a somewhat mannered style of work. Drawing Teachers would do well to impress on their students the fact that the main point in drawing an Object is to reproduce correctly its form, proportions, and light-and-shade. Some of the candidates had lost sight of one or other of these main points, and in their efforts after style, simply made their drawings monotonous. The section devoted to Design in this Examination was very disappointing, but the subject "A Book Cover", was perhaps somewhat too elaborate for one day's work.

In the Drawing Master's Examination five out of six candidates were successful, and in the Art Master's five were awarded certificates out of the six candidates who had been allowed to appear. The Painting from Life in the Art Master's Examination was disappointing both in drawing and colour. The Still Life painting was commendable, and the Memory Drawing was satisfactory. So far as the Oral tests went, a greater facility in explaining subjects of tuition to students on the part of prospective Art Masters, is highly desirable.

2. REPORT ON THE EXAMINATIONS IN ARCHITECTURE.

Testimonies of Study.

The testimony drawings submitted were generally just on the border line and, except for N. D. Jaradi, B. C. Desai and Miss P. J. Mistri in the Elementary and G. N. Chachad and G. M. Rafique in the Intermediate, they can all be said to be poor. If the testimonies were intelligently and carefully prepared the work necessitated would assist the Candidates in grasping their subject. We doubt very much if the present stereotyped efforts, just sufficient to avoid rejection, serve any good purpose at all.

Elementary.

Twenty-five sets were examined, of which 22 were passed and three rejected.

Intermediate.

Twelve sets were examined, of which ten were passed and two rejected.

Advanced.

One set was examined and passed.

Diploma.

None was submitted.

The Examinations.

Elementary Examination.

The work in all subjects was disappointing but again in all subjects the standard of the Sir J. J. School Candidates was markedly higher than that of those prepared elsewhere or of the private candidates.

Of the 25 candidates from the School 16 passed, only one outside candidate No. 29 Jaradi, N. D., from the Kala Bhavan passed and he did remarkably well gaining over 66 per cent. of the maximum marks and being placed sixth in order of merit. Of the record number of 55 candidates accepted, two were absent throughout, 17 passed and 37 failed. This only means that outside candidates are presenting themselves without any real preparation, for many of the outside candidates failed even to gain 40 per cent. marks.

The perspective, construction, and surveying work of the outside candidates were generally hopeless, in the latter subject a question bearing only on the general use of the theodolite was not taken into consideration in marking the papers, and yet, on the other questions, the candidates lack of any ability to apply their knowledge outside the usual routine was very marked and at the oral many confessed to only have used the

dumpy level two or three times during their training. This sort of thing is not preparation, at all. If those who prepare outside candidates for the Examinations cannot provide them with the ordinary surveying instruments they should not profess to be able to train them for the examination.

Intermediate Examination.

There were 19 candidates admitted to the Examination, the same number as last year, of these one was disqualified during the Examination itself, 7 passed and 11 failed. The standard was lower than last year in all subjects, for instance six of the candidates got less than 20 per cent. marks in history.

Advanced Examination.

In this Examination there were 37 candidates, as against 33 last year, of these one was absent throughout, 16 passed and 20 failed. The standard again was lower than last year although candidate No. 33, J. L. Vaz, obtained over 72 per cent. Candidate No. 26, V. R. Rajadhyax, obtained the highest marks in Stresses and Strains, thus being eligible for the Kotasthane prize.

Diploma Examination.

In this Examination there were 29 candidates as against 22 last year, all from the School of Art, three being ex-students. Of these one was absent throughout, 12 passed and 16 failed. Their average was not quite so high as in past years but candidates No. 8, W. J. D'Lima, and No. 18, K. A. Parelkar, gained over 70 per cent. marks and would both be eligible for bronze medals, if they are to be awarded this year. The work of the ex-students was very poor, none of them seems to have taken any care in preparing himself since he was last relegated, indeed in most cases there seems a serious retrogression owing to lack of constant practice in design work, which is, of course, an absolute essential if a candidate wishes to obtain this, the highest qualification in Architecture granted by the Government of Bombay.

3. REPORT ON THE ELEMENTARY AND INTERMEDIATE DRAWING GRADE EXAMINATIONS, 1932.

The total number of candidates for these examinations this year, was 6,275 for the Elementary and 3,046 for the Intermediate Drawing Grade Examinations of whom 3,661 for the Elementary and 1,864 for the Intermediate came out successful, the percentage of results being 58·3 and 61 respectively, as against 53·5 and 47·4 of last year, which is most encouraging.

The number of absentees for the Elementary and Intermediate Drawing Grade Examinations was 260 and 91 respectively.

The following table will show the distribution of prizes in different subjects of the examinations :—

Elementary Drawing Grade Examination.

Name of subject.	Number entered.	Number absent.	Number of prizes awarded.
Nature Drawing	6,275	260	10
Object Drawing	6,275	260	4
Design	6,275	260	8
Memory Drawing	6,275	260	3
Total ..	6,275	260	25

Intermediate Drawing Grade Examination.

Nature Drawing	3,046	91	9
Freehand Drawing	3,046	91	2
Design	3,046	91	13
Scale Drawing and Lettering	3,046	91	3
Object Drawing	3,046	91	14
Memory Drawing	3,046	91	3
Total ..	3,046	91	44

Object Drawing.

The work of the candidates in this subject for both the Elementary and Intermediate was found to be fair on the whole. In the Elementary Examination, the arrangement of bricks was not properly observed by the candidates at some of the centres. In some centres, the drawings being small in size, failed to show the elementary principles. The teachers should make it a point to teach the pupils to draw correct outlines and insist upon cleanliness. Shading was needlessly attempted in some cases, though it was not required.

Nature Drawing and Colouring.

The work in Nature Drawing was fairly well attempted, particularly by candidates for the Intermediate Drawing Grade Examination. However, the students require to be specially trained to observe and draw the character, form and growth of the plant. More importance must be attached to correctness of colouring.

Design.

The work of the candidates for the Elementary Drawing Grade Examination was well finished and satisfactory, but it seemed that the candidates were ignorant as to what purpose the design was meant for. At some of the centres, the drawings were of similar type which shows that they studied some few patterns only, and that they were copied. Such a practice must be discouraged.

In the Intermediate Grade Examination, the subject given was "Design for a Saree Border" which was not properly understood by many. Some candidates attempted to draw saree borders without knowing how to use lines and geometrical figures. It is, however, a matter of gratification that several at least, succeeded in making a design suitable for the purpose required.

The students should be taught how to apply their designs to particular purposes, and should be instructed to state at the bottom of their drawings the purpose for which they are intended.

Memory Drawing.

The work of the candidates for the Elementary Examination was satisfactory on the whole, while that of the candidates for the Intermediate Examination was poor. This subject requires not only considerable practice but some imagination. The tendency of pupils to make small drawings must be stopped.

Very few candidates for the Intermediate Examination could draw "A Crow" tolerably correctly, which is much to be deplored. One examiner remarks that many of the so-called crows looked more like pigeons and robins! More attention should be paid to the study of Indian birds.

Scale Drawing and Lettering.

The work was not up to the mark. No thought seems to be given to practical and suitable arrangement of the letters.

Many candidates will be interested in this subject if they are given the option of doing lettering in the alphabets of their own vernaculars.

The work of the candidates in this subject was pretty fair. Some candidates were not able to get the correct convention of the whole pattern.

EXAMINATION PAPERS.

SCHOOL DRAWING GRADE EXAMINATIONS.

Elementary Grade Examination.

MONDAY, 3RD OCTOBER 1932.

[11 A.M. TO 1 P.M.]

OBJECT DRAWING.

INSTRUCTIONS TO SUPERINTENDENTS.

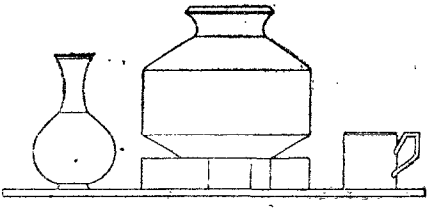
A drawing board (Imperial size) 30″ × 23″ to be placed upon a box or stool about 15″ above the floor.

(1) Kuja about 6″ in diameter to be placed on the board.

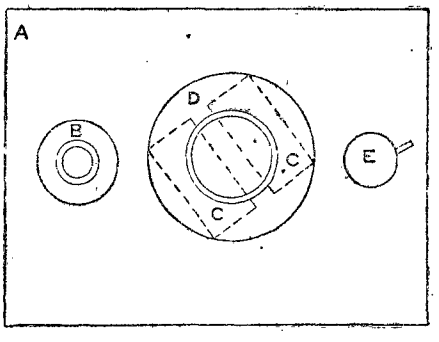
(2) A brass or copper vessel of about 11″ in diameter.

(3) A tin mug as similar as possible to the one shown in the plan elevation.

(4) Bricks.



ELEVATION.



PLAN.

A. *DRAWING BOARD.* B. *KUJA.* C. *BRICKS.*
D. *COPPER VESSEL.* E. *TIN MUG.*

It is not necessary to procure new articles; old ones will serve the purpose.

If any of the articles mentioned cannot be procured, the Superintendent must use his discretion in substituting others. Full particulars of any changes should be given on a paper and enclosed *with the drawings*.

The candidates should be seated between seven and ten feet from, and directly facing, the group of objects.

The accompanying sketches are intended to show clearly the position, etc., in which the objects to be drawn are to be placed. It is most important that they should not be seen by any of the candidates and that the objects are not made known to the candidates beforehand.

General Instructions.

[Immediately before the Examination commences the following *regulations are to be read to the candidates.*]

Before commencing your work you are required to write legibly in English your name, number, school and centre in the *top right-hand corner* of the paper.

You must not have with you any books, notes or paper other than that supplied to you for use at this examination.

Any drawing that shows the slightest trace of the use of rulers or mechanical devices will be disqualified.

Examination Paper.

Instructions to candidates (to be read out and also written on a board or boards placed in full view of the candidates).

You are required to draw in pencil the board and group of objects before you as they appear from the point of view in which you are seated. No shading is necessary.

The pencil may be held between the eye and the objects so as to estimate the apparent sizes or parts, but must not afterwards be laid upon the drawing paper in order to transfer thereto the measurement thus obtained.

All other forms of measuring or other mechanical devices are forbidden.

No credit will be given for small drawings.

Elementary Grade Examination.

MONDAY, 3RD OCTOBER 1932.

[2 P.M. TO 4 P.M.]

DESIGN.

INSTRUCTIONS TO SUPERINTENDENTS.

An extra piece of paper may be given to the candidates, for trying their colours, and also tracing paper to those candidates who require it.

GENERAL INSTRUCTIONS.

[Immediately before the examination commences the following *regulations are to be read to the candidates.*]

Before commencing your work you are required to write legibly in English your name, number, school and centre in the *top right-hand corner* of the paper.

You must not have with you any books, notes, or paper other than that supplied to you for use at this Examination.

EXAMINATION PAPER.

Inscribe an octagon in a circle of 8″ diameter. In the same circle draw another octagon whose sides will be parallel to and 2″ distant from those of the first octagon. From the centre of the circle draw two concentric circles, having radii $\frac{1}{2}$″ and $\frac{3}{4}$″ respectively. In the space between the two octagons make a repeating design composed of circles and diamonds. The background of the design should be filled in with a water-colour wash.

Geometrical instruments may be used.

Elementary Grade Examination.

TUESDAY, 4TH OCTOBER 1932.

[11 A.M. TO 1-15 P.M.]

NATURE AND COLOUR DRAWING.

INSTRUCTIONS TO SUPERINTENDENTS.

The Superintendents are requested to supply each candidate with a spray of not more than seven leaves which should be of a simple

nature. The number of leaves will be dependent upon the size of the leaves. The sprays given to a candidate should not be larger in area than the size of the paper on which the candidate has to draw (15″ × 11″).

If possible a spray should be arranged on the desk in front of each candidate. One specimen of each different kind of spray used, should be enclosed in an envelope and *sent with the candidate's* paper.

GENERAL INSTRUCTIONS.

[Immediately before the Examination commences the following *regulations are to be read to the candidates.*]

Before commencing your work, you are requested to write legibly in English your name, number, school and centre in the *top right-hand corner* of the paper.

You must not have with you any books, notes or paper other than that supplied to you for use at this Examination.

Any drawing that shows the slightest trace of the use of rulers, or mechanical devices will be disqualified.

EXAMINATION PAPER.

[Instructions to candidates to be read out and also written on a board or boards placed in full view of the candidates.]

Make a drawing in pencil of the spray of leaves given to you and colour your drawing as truthfully as possible.

Elementary Grade Examination.

TUESDAY, 4TH OCTOBER 1932.

[2 P.M. TO 2-30 P.M.]

MEMORY DRAWING.

INSTRUCTIONS TO SUPERINTENDENTS.

GENERAL INSTRUCTIONS.

[Immediately before the Examination commences the following *regulations are to be read to the candidates.*]

Before commencing your work you are required to write legibly in English your name, number, school and centre in the *top right-hand corner* of the paper.

You must not have with you any books, notes or paper other than that supplied to you for use at this Examination.

Any drawing that shows the slightest trace of the use of rulers or mechanical devices will be disqualified.

EXAMINATION PAPER.

[*Instructions to candidates* to be read out and also written on a board or boards placed in full view of the candidates.]

Draw from Memory one of the following subjects :—A pair of shoes ; Cooking utensils ; bottles and drinking glasses.

No credit will be given for very small drawings.

Intermediate Grade Examination.

GENERAL INSTRUCTIONS TO SUPERINTENDENTS.

[Immediately before the Examination commences the following *regulations are to be read to the candidates.*]

Before commencing your work you are required to write *in ink* legibly in English your name, number, school and centre in the *top right-hand corner* of the paper.

You may not have with you any books, notes or paper other than that supplied to you for use at this Examination.

EXAMINATION PAPERS.

Instrctions to candidates to be read out and *also written on a board or boards placed in full view of the candidates.*

Intermediate Grade Examination.

WEDNESDAY, 5TH OCTOBER 1932.

[11 A.M. TO 2 P.M.]

NATURE-DRAWING.

INSTRUCTIONS TO SUPERINTENDENTS.

The Superintendents are requested to supply the necessary quantity of flowering plants.

Any kind of flowering plant may be used. The flowers should be placed in a good light, which should, if possible, come from the left side of the candidates. If flowers growing in pots are used, not more than three candidates should draw from one plant. Should cut-flowers be used, each candidate or at most every two candidates should be provided with a spray to draw from, which, if possible, should be arranged with a white background behind it in an upright position in front of the candidates.

A small extra piece of paper may be given to the candidates for trying their colours.

EXAMINATION PAPERS.

Draw in pencil sufficient of the flowering plant, which is given to you, to show the growth and structural characteristics of the stem, leaves and flowers, and colour your drawings as truthfully as possible. You should also give separate decorative renderings of the chief features of the plant.

Intermediate Grade Examination.

WEDNESDAY, 5TH OCTOBER 1932.

[2-30 P.M. TO 4-30 P.M.]

FREEHAND DRAWING.

INSTRUCTIONS TO SUPERINTENDENTS.

The Superintendents are requested to place the charts in a good light and to arrange them so that, as far as possible, not more than 15 candidates draw from any one chart. Candidates should be seated directly facing the charts and should be *at least* three feet from it.

EXAMINATION PAPER.

[*Instructions to candidates* to be read out and also written on a board or boards placed in full view of the candidates.]

Draw in pencil the chart placed before you.

You should sketch in the leading lines of the whole pattern and then finish carefully as much as possible. The drawing is to be finished in outline, in pencil only and should be drawn at least 8 inches in height.

Correctness of drawing and proportion is of more importance than extreme neatness of line.

No credit will be given for very small drawing.

Intermediate Grade Examination.

THURSDAY, 6TH OCTOBER 1932.

[11 A.M. TO 2-15 P.M.]

DESIGN.

INSTRUCTIONS TO SUPERINTENDENTS.

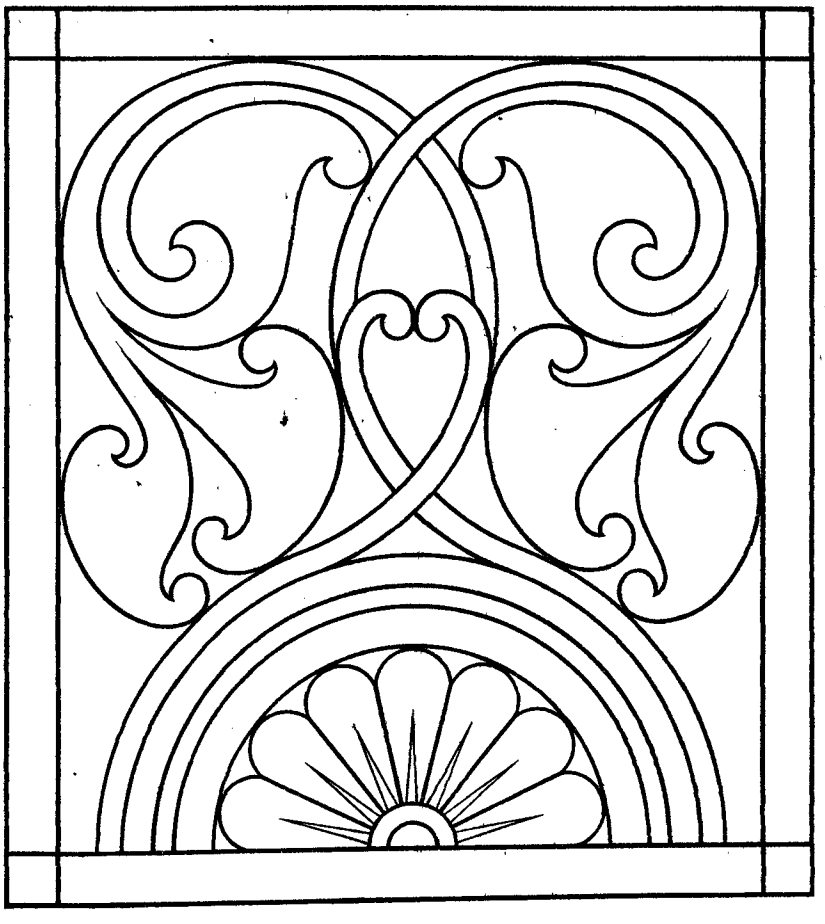
A small extra piece of paper may be given to the candidates for trying their colours and also tracing paper to those candidates who require it.

GOVERNMENT OF BOMBAY EXAMINATIONS

INTERMEDIATE GRADE EXAMINATION

1932.

FREEHAND DRAWING.



LIBRARY OF THE BOMBAY BRANCH OF THE ROYAL ASIATIC SOCIETY

EXAMINATION PAPER.

[*Instructions to candidates* to be read out and also written on a board or boards placed in full view of the candidates.]

Draw a design for a Saree Border, $9'' \times 4\frac{1}{2}''$ using for the pattern your Examination Nature Drawing (flowers, leaves, etc.), lines and geometrical figures.

Colour your design, using as many tints, as you think best.

Geometrical instruments and tracing paper may be used.

Intermediate Grade Examination.

THURSDAY, 6TH OCTOBER 1932.

[2-45 P.M. TO 4-15 P.M.]

SCALE DRAWING AND LETTERING.

EXAMINATION PAPER.

[*Instructions to candidates* to be read out and also written on a board or boards placed in full view of the candidates.]

1. Construct a scale $1\frac{1}{4}$ inches to represent 1 foot, showing feet and inches.

2. To this scale draw the front and side elevations for a rectangular notice board measuring 6 feet long, 4 feet high and 3 inches thick.

3. On this board arrange the following:—

Deccan Queen, Dep. 5-15 p.m., V. T., Platform No. 13.

Intermediate Grade Examination.

FRIDAY, 7TH OCTOBER 1932.

[11 A.M. TO 2 P.M.]

OBJECT DRAWING.

INSTRUCTIONS TO SUPERINTENDENTS.

The following objects are to be arranged in the positions shown in the sketches:—

(*a*) An arm chair (on the floor).
(*b*) Books.
(*c*) Bottles.
(*d*) A plate.
(*e*) A tumbler.

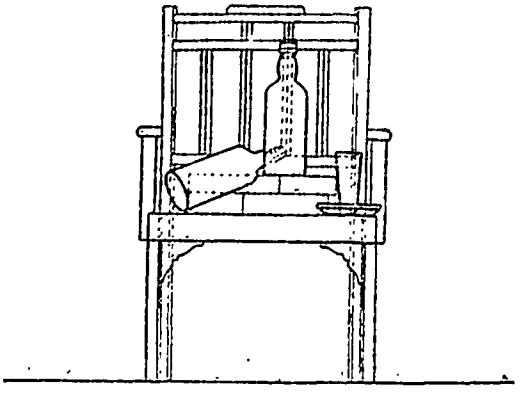
It is not necessary to procure *new* articles; old ones will serve the purpose.

If any of the articles mentioned cannot be procured, the Superintendent must use his discretion in substituting others. Full particulars of any changes should be given on a paper and enclosed *with the drawings*.

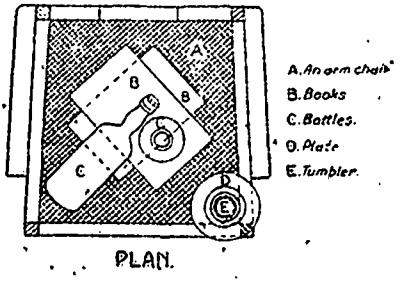
The candidates should be placed about nine feet away from the group of objects.

The accompanying sketches are intended to show clearly the position, etc., in which the objects to be drawn are to be placed. It is most important that they should not be seen by any of the candidates and that the objects are not made known to the candidates beforehand.

Intermediate Grade Examination
1932.
Object Drawing.



ELEVATION.



PLAN.

Examination Paper.

[*Instructions to candidates* to be read out and also written on a board or boards placed in full view of the candidates.]

You are required to make a drawing of the group of objects as you see them from where you are seated.

Your drawing is to be finished *either* in pencil-shading *or* in colour.

The pencil may be held between the eye and the objects so as to estimate the apparent sizes or parts, but must not afterwards be laid upon the drawing paper in order to transfer thereto the measurements thus obtained.

All other forms of measuring or other mechanical devices are forbidden.

No credit will be given for very small drawings.

Intermediate Grade Examination.

FRIDAY, 7TH OCTOBER 1932.

[3 P.M. TO 3-30 P.M.]

MEMORY DRAWING.

EXAMINATION PAPER.

[*Instructions to candidates* to be read out and also written on a board or boards placed in full view of the candidates.]

Draw from memory any two of the following four subjects:—

1. A crow.
2. A group of toilet articles.
3. A group of carpenter's tool.
4. Ducks in a pond.

HIGHER ART EXAMINATIONS.

Elementary Examination in Drawing and Painting.

MONDAY, 13TH MARCH 1933.

[11 A.M. TO 1-30 P.M.]

PERSPECTIVE.

1. Define:—Points of Distance, Base Line, Intersecting Line Vanishing Line, and Picture Plane.

2. Draw a diagram showing the positions of the terms in the above question.

3. A full size plan and elevation of a Gateway are given in the accompanying diagram. Draw the Gateway in Perspective when the nearest corner *A* is 10′ to the left of the spectator and 1′ within the picture. The Gateway is receding at right angles to the P.P.

Distance of the eye in front of the P.P. 12′.

Height of the eye above the G.P. 6′.

Scale ½ inch to one foot.

Elementary Examination in Drawing and Painting.

MONDAY, 13TH MARCH 1933.

[2-40 P.M. TO 3-40 P.M.]

MEMORY DRAWING.

Draw any two of the following:—

(*a*) A woman drawing water from a well.

(*b*) A dog.

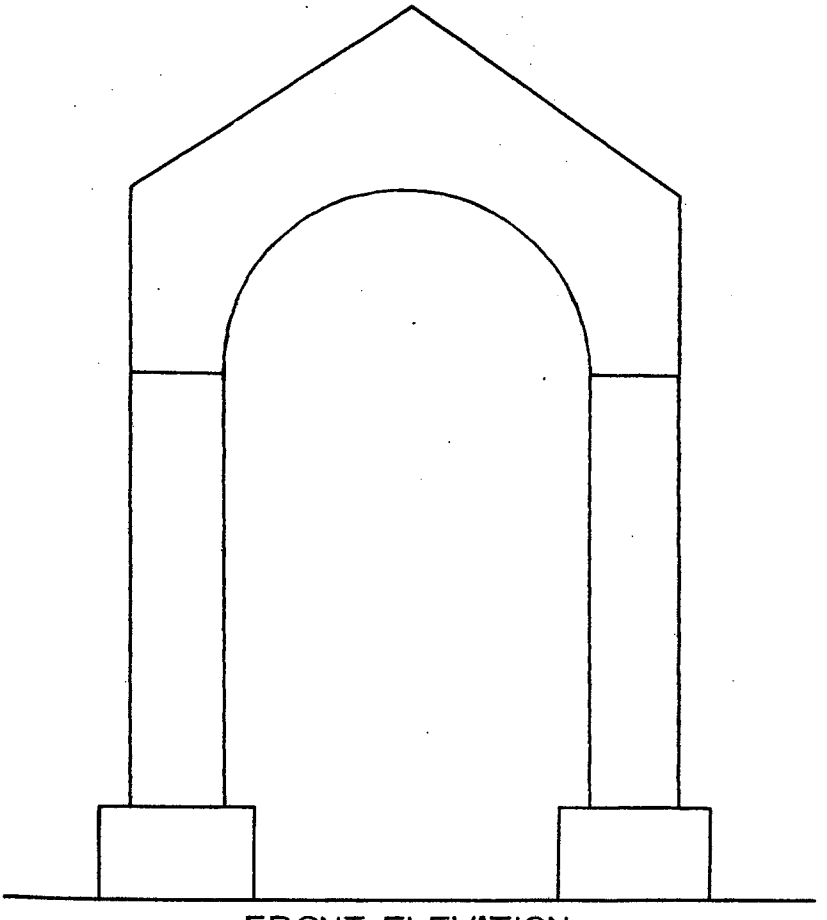
(*c*) A group of cooking utensils.

(*d*) A stone carver.

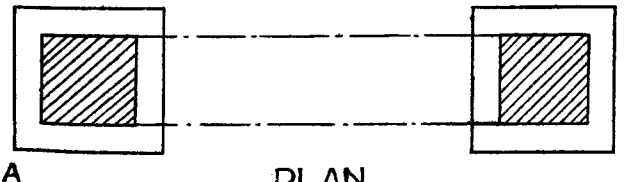
ELEMENTARY EXAMINATION IN DRAWING AND PAINTING.

13th March 1933.

PERSPECTIVE.



FRONT ELEVATION



A

PLAN

Elementary Examination in Drawing and Painting.

TUESDAY, 14TH MARCH 1933.

[11 A.M. TO 1-40 P.M. AND 2-15 P.M. TO 5-15 P.M.]

HEAD FROM CAST.

Instructions to Candidates :—

1. Draw the cast placed before you in charcoal or chalk.

2. The outline and main masses of light and shade should first be drawn; then as much of the small details as can be done in the time.

3. The principal points to aim at are correctness in placing the head on the neck, proportions, masses of light and shade, and outline.

4. No actual measurements may be taken, but foot-rule, pencil or charcoal stick may be used in taking proportional measurements. A plumb-line may be used to obtain a true vertical line.

5. The head must be drawn as nearly full size as possible. Small drawings will be disqualified.

Elementary Examination in Drawing and Painting.

WEDNESDAY, THURSDAY AND FRIDAY,
THE 15TH, 16TH AND 17TH MARCH 1933.

[11 A.M. TO 1-40 P.M. AND 2-15 P.M. TO 5-15 P.M. DAILY.]

HEAD FROM LIFE.

Instructions to Candidates :—

1. Paint in oil or water-colour the head of the model placed before you.

2. Correctness in drawing, proportion and size are very important.

3. The same rule as regards mechanical measurements laid down in the instructions to candidates in the "Head from Cast" must be observed.

4. The head must be as near to life-size as possible. Small paintings will be disqualified.

5. The background and as much of the neck and shoulders as will fill the canvas must be painted in. In water-colour drawings a space not less than 24″ × 18″ on the paper must be filled in.

6. No drawings or materials except paint brushes for cleaning purposes must be removed from the examination hall during the course of the examination.

Elementary Examination in Drawing and Painting.

SATURDAY, 18TH MARCH 1933.

[11 A.M. TO 1-40 P.M. AND 2-15 P.M. TO 5-15 P.M.]

PICTORIAL DESIGN.

SHAPE OF THE COMPOSITION :—

1. A space 12″ × 8″ to be treated as an upright composition.

SUBJECT OF THE COMPOSITION :—

"A Market Scene."

Or

"A Hunting Scene."

(Not less than 3 figures to be shown).

2. The general lines of the composition and the arrangement of the masses of light and shade are the important features to be considered, and not necessarily the accuracy of the details, though as many details as possible may be incorporated in the composition.

3. The composition may be treated decoratively, or realistically.

4. The composition must be executed in charcoal, chalk, or wash. It must be in black and white only.

5. No sketch may be removed from the examination hall.

Elementary Examination in Drawing and Painting.

MONDAY, WEDNESDAY AND THURSDAY,
THE 20TH, 22ND AND 23RD MARCH 1933.

[11 A.M. TO 1-40 P.M. AND 2-40 P.M. TO 4-40 P.M. DAILY.]

STILL LIFE.

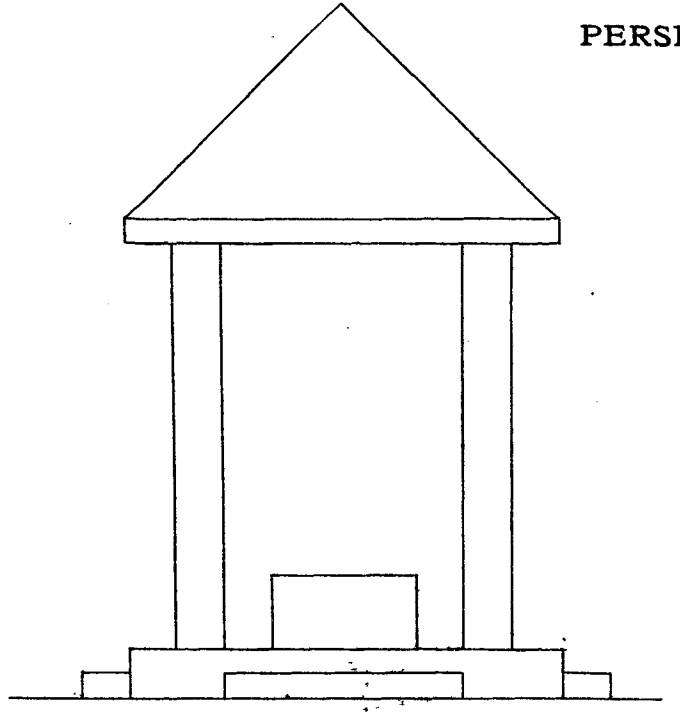
Instructions to Candidates :—

1. Draw and paint the group set before you from the point of view allotted. See that you keep this position.

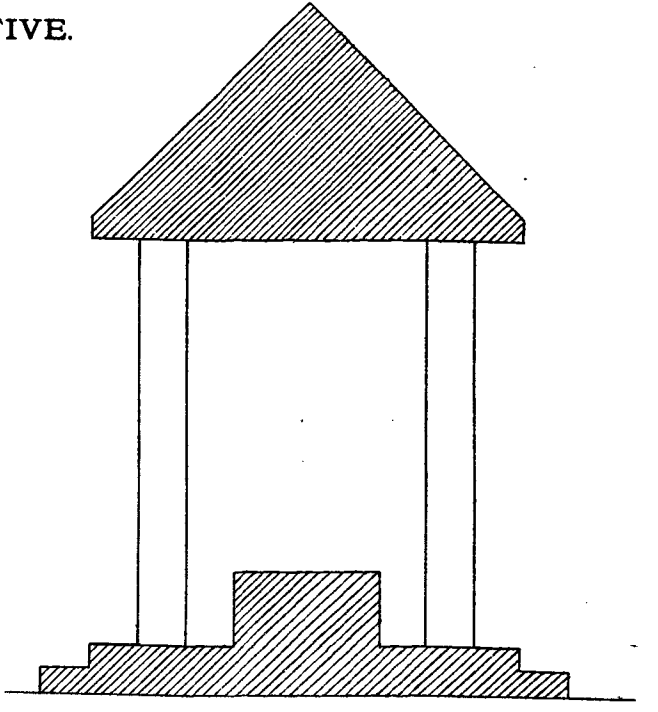
INTERMEDIATE EXAMINATION IN DRAWING AND PAINTING.

13th March 1933.

PERSPECTIVE.



ELEVATION

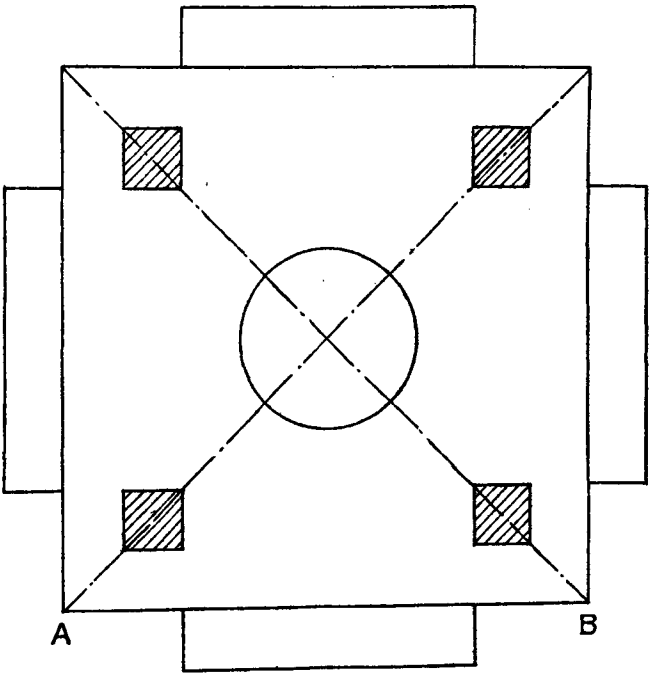


SECTION

INTERMEDIATE EXAMINATION IN DRAWING AND PAINTING.

13th March 1933.

PERSPECTIVE.



PLAN

2. The group must be painted so as to fill the canvas (half imperial size). Small drawings and paintings will be disqualified. In water-colour drawings a space 22″ × 14″ must be filled in.

3. You may draw the group on paper first, and transfer your drawing to canvas or paper for painting.

4. Measuring with pencil or brush only will be allowed.

5. No drawing or materials other than paint brushes may be removed from the examination hall while the examination is being held.

Intermediate Examination in Drawing and Painting.

MONDAY, 13TH MARCH 1933.

[11 A.M. TO 2 P.M.]

PERSPECTIVE.

1. Define :—Central Visual Ray, Line of Heights, Ground plane, Picture plane, and Station point.

2. Explain what relation the Ground Plane has to the Picture Plane. Illustrate your answer by a diagram.

3. A full size plan, elevation and section of a Garden Pavilion are given in the accompanying two diagrams. Draw the Pavilion in Perspective when the line AB recedes at an angle of 30° to the right of the P.P. The point A is 2′ to the left of the spectator and 1′ within the picture.

Distance of the eye in front of the P. P. 12′.

Height of the eye above the G. P. 6′.

Scale ½ inch to one foot.

Intermediate Examination in Drawing and Painting.

MONDAY, 13TH MARCH 1933.

[2-40 P.M. TO 4-10 P.M.]

MEMORY DRAWING.

SUBJECTS.

1. A mali at work.

2. A woman carrying a chatty on her head.

Note.—An attempt should be made to complete the drawing and in any case the main masses of light and shade should be shown.

Intermediate Examination in Drawing and Painting.

TUESDAY, 14TH MARCH 1933.

[11 A.M. TO 1-40 P.M. AND 2-15 P.M. TO 5-15 P.M.]

FIGURE FROM CAST.

Instructions to Candidates :—

1. Draw the figure in charcoal or chalk.

2. The outline and main masses of light and shade should be first drawn, and afterwards as much detail added as can be done in the time.

3. The principal points to aim at are :—Correctness in the general pose of the figures ; proportion ; masses of light and shade ; outline.

4. No actual measurements may be taken, but foot-rule, pencil or charcoal stick may be used in taking proportional measurements. A plumb-line may be used.

5. The height of the figure must not be *less* than 24 inches. Small drawings will be disqualified.

Intermediate Examination in Drawing and Painting.

WEDNESDAY, THURSDAY AND FRIDAY, THE 15TH, 16TH AND 17TH MARCH 1933.

[11 A.M. TO 1-40 P.M. AND 2-15 P.M. TO 4-40 P.M. DAILY.]

PICTORIAL DESIGN.

SHAPE OF THE COMPOSITION :—Not less than five figures.
Space 18″ × 12″.

SUBJECT OF THE COMPOSITION :—
" Pursued."
Or
" The Evening Rest."

2. The general lines of the composition and the arrangement of the masses of light and shade are the most important features to be considered, though as much finish should be incorporated in the composition as possible.

3. The composition should be treated decoratively.

4. The composition may be executed in oils or water-colours.

5. A rough sketch of the composition must be made on a separate sheet of paper obtainable from the Supervisor of the examination and this may be traced or transferred to the paper or canvas upon which the finished composition is painted, but this rough sketch must not be removed from the examination hall and must be pinned to the finished composition and handed to the Supervisor when the examination is completed.

6. Models will be provided from whom sketches may be made to assist in the drawing of figures of the composition. None of these sketches may be removed from the examination hall, but must be pinned to the completed composition and handed to the Supervisor when the examination is finished.

Intermediate Examination in Drawing and Painting.

SATURDAY, MONDAY, WEDNESDAY, THURSDAY AND FRIDAY, THE 18TH, 20TH, 22ND, 23RD AND 24TH MARCH 1933.

[11 A.M. TO 1-40 P.M. AND 2-15 P.M. TO 4-40 P.M. DAILY.]

PAINTING FROM LIFE.

Instructions to Candidates :—

1. Paint in oil or water-colour the figure before you.

2. The figure should be drawn *not less* than 24 inches high, though it may be larger. Small paintings will be disqualified.

3. The same general observations and instructions apply as were given in the examination of " Figure from Cast ".

4. The whole canvas must be filled in, and a space not less than 24″ × 18″ must be filled on the paper for studies painted in water-colour.

5. The figure may first be drawn upon paper and then transferred to canvas, but no drawing or materials *except paint brushes for cleaning purposes* must be removed from the examination hall while the examination is in progress.

Advanced Examination in Drawing and Painting.

MONDAY, 13TH MARCH 1933.

[11 A.M. TO 2 P.M.]

ANATOMY.

Instructions to Candidates :—

1. Draw the skeleton in diagram *A*.
2. Draw the muscles in diagram *B*.
3. Draw the bones in diagram *C*.
4. Write the characteristic features of the male and female skeleton and figure.

These drawings may be executed in lead pencil, red and blue pencil pen and ink, or a combination of pen and ink and water-colour wash.

5. Write the names of the bones and muscles drawn in the diagrams by putting numbers on the diagrams and a corresponding numbered list at the side of each diagram.
6. Draw two views of the leg, front and back, showing the positions of (1) bones, (2) muscles.

No books or papers are to be brought into the examination hall. Any books or papers brought in through inadvertence should at once be given to the Superintendent or Supervisor before the examination papers have been distributed, otherwise the candidate retaining such books or papers will be disqualified.

Advanced Examination in Drawing and Painting.

MONDAY, 13TH MARCH 1933.

[2-40 P.M. TO 4-40 P.M.]

MEMORY DRAWING.

SUBJECTS.

Draw any two of the following subjects :—

(*a*) A bullock cart.

(*b*) A Porter pushing a hand-cart with luggage.

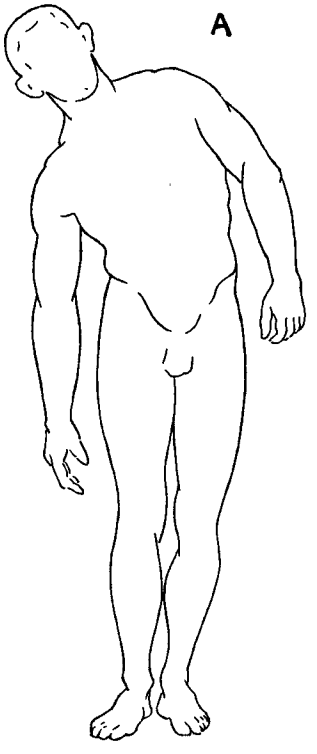
(*c*) Two men quarrelling.

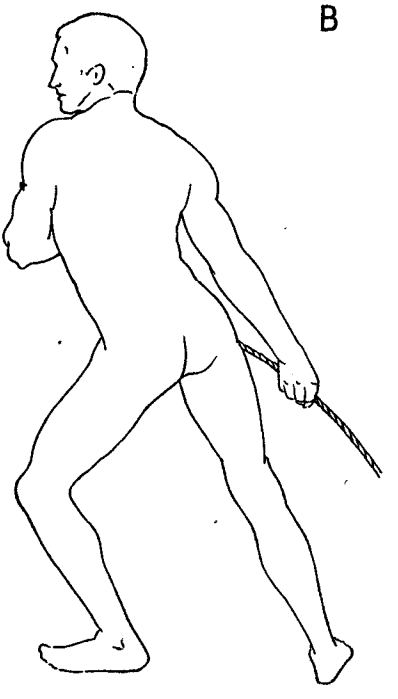
Note.—An attempt should be made to finish the drawings as far as possible and in any case the main masses of light and shade should be shown.

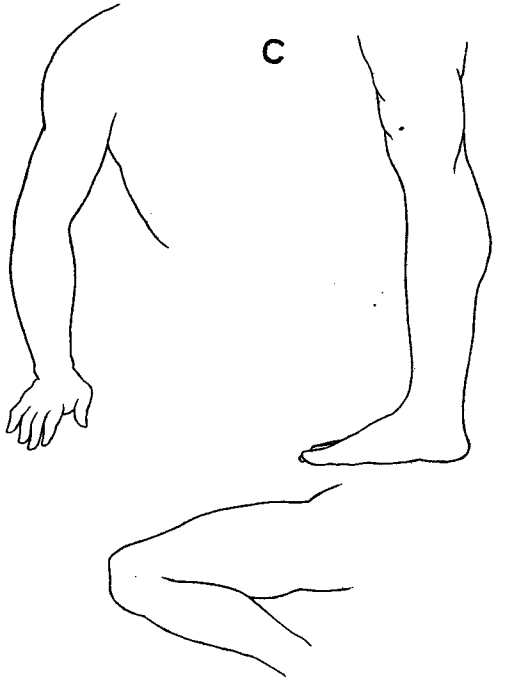
ADVANCED EXAMINATION IN DRAWING AND PAINTING.
AND
INTERMEDIATE EXAMINATION IN MODELLING.

ANATOMY.

13th March 1933.







Advanced Examination in Drawing and Painting.

TUESDAY, WEDNESDAY, THURSDAY AND FRIDAY,
THE 14TH, 15TH, 16TH AND 17TH MARCH 1933.

[11 A.M. TO 1-40 P.M. AND 2-15 P.M. TO 4-40 P.M. DAILY.]

PICTORIAL COMPOSITION.

SHAPE OF THE COMPOSITION :—

A Panel 12″ × 18″, either upright or lengthwise. (Not less than five figures.)

SUBJECTS OF THE COMPOSITION :—

"A Quarrel at a Feast."

Or

"Peace."

1. The general lines of the composition are the important features to be considered, and not necessarily the accuracy of the details, though as much finish as possible should be incorporated in the composition.

2. The composition chosen may either be treated decoratively or realistically.

3. The composition may either be executed in water-colour or oils, but it must be in colour.

4. A rough composition must be made on a separate sheet of paper, obtainable from the Supervisor of the examination, and this may, if desired, be traced or transferred on to the paper or canvas upon which the finished composition is painted. The rough sketch must not be removed from the examination hall, but must be pinned to the finished composition and handed to the Supervisor when the examination is completed.

5. Models will be provided from whom sketches may be made to assist in drawing figures for the compositions. These sketches may *not* be removed from the examination hall, but must be pinned to the completed composition and handed to the Supervisor when the examination is finished.

6. The panel may be treated either as an upright or a long one.

Advanced Examination in Drawing and Painting.

SATURDAY, MONDAY, WEDNESDAY, THURSDAY, AND FRIDAY, THE 18TH, 20TH, 22ND, 23RD AND 24TH MARCH 1933.

[11 A.M. TO 1-40 P.M. AND 2-15 P.M. TO 4-40 P.M. DAILY.]

PAINTING FROM LIFE.

Instructions to Candidates :—

1. Paint in oil or water colour the figure before you.

2. The figure should be drawn not less than 26 inches in height. Small paintings will be disqualified.

3. No actual measurements may be taken and only foot-rule, pencil, charcoal, paint brush, or stick of a convenient length may be used in making proportional measurements. A plum-line is allowed.

4. The whole canvas must be filled in and the background completely painted.

Diploma Examination in Drawing and Painting.

MONDAY, 6TH MARCH, TO WEDNESDAY, 12TH APRIL 1933.

(Excepting Sundays and 21st March and 4th and 6th April 1933 Public Holidays.)

[11 A.M. TO 1-40 P.M. AND 2-15 P.M. TO 4-40 P.M. DAILY.]

PRELIMINARY EXAMINATION.

Execute in water-colours a sketch for a decorative panel. Size of the panel 6′ in height and 3′ in width. The sketch should be not less than 18″ in length.

The subject to be illustrated is :—

(A) A Procession at a Festival.

Or

(B) A Procession of the Seasons :—
Spring, Summer, Autumn, Winter.

The sketches are not to be removed from the examination room. It is permissible to execute this panel either in Indian or Western style, according to the candidate's preference.

FINAL EXAMINATION.

Carry out your sketch in oils on the canvas provided. The main features of the arrangements of the sketch must be adhered to, but the figures or details may be improved upon as the candidate desires. Models will be provided.

The details as to the rules and regulations for the Preliminary and Final Examinations to be observed by candidates are printed on the reverse of this paper.

RULES FOR CANDIDATES.

Candidates must read and carefully observe the following rules and regulations :—

(1) Each candidate will take possession of the screened off " Studio " allotted to him.

(2) Candidates are forbidden to enter one another's " Studios ".

If any candidate enters the " Studio " of any other candidate or attempts to look into it at any time during the whole period of the Examination, he is liable at the discretion of the Chairman to be disqualified from taking any further part in the Examination.

Preliminary Examination.

(3) The Preliminary Examination will last four days from the 6th to 9th of March both dates inclusive.

(4) No models will be allowed for this Examination; and no sketches, studies or books are allowed to be brought into the Examination rooms during this Examination.

(5) Candidates may do as many preliminary sketches (of the dimensions given) as they like, but none of the sketches and studies may be removed from the Examination room.

(6) *On the first day of the Preliminary Examination a small rough key sketch in pencil, chalk or charcoal of the general arrangement of the composition must be made and handed to the Supervisor before the candidate leaves the Examination room in the evening.*

Final Examination.

(7) Candidates may make sketches and studies outside, for landscape, background, groups of figures or any other details. For this purpose, candidates may absent themselves if they so desire as often

as they wish; but they are warned that they do so at their own risk, as the Examiners will not under any circumstances extend the time allotted in for the Examination.

(8) No candidates may make use of the model for more than 15 consecutive minutes *after* he or she has taken the pose he requires. The Supervisor will regulate the use of the Models.

Elementary Examination in Modelling.

MONDAY AND TUESDAY, THE 13TH AND 14TH MARCH 1933.

[10-40 A.M. TO 1-40 P.M. AND 2-15 P.M. TO 4-40 P.M.]

MODELLING FROM NATURE.

1. The size of the panel should be 18″ × 12″.

2. Model the plant or flower before you. It may be executed in as high relief as the candidate wishes. Note the character of the stems and their junctions.

3. Candidates may draw for modelling purposes, but these studies must be handed in to the supervisor and not removed from the examination room.

Elementary Examination in Modelling.

WEDNESDAY, THURSDAY, FRIDAY, SATURDAY, MONDAY AND WEDNESDAY, THE 15TH, 16TH, 17TH, 18TH, 20TH AND 22ND MARCH 1933.

[10-40 A.M. TO 1-40 P.M. AND 2-15 P.M. TO 4-40 P.M.]

HEAD FROM CAST.

1. Model the cast of the head placed before you.

2. The model must be the same size as the original.

3. Actual measurements may be taken.

Elementary Examination in Modelling.

THURSDAY, FRIDAY, SATURDAY AND MONDAY, 23RD, 24TH, 25TH AND 27TH MARCH 1933.

[10-40 A.M. TO 1-40 P.M. AND 2-15 P.M. TO 4-40 P.M.]

MODELLING DESIGN.*

1. Model a panel 14″ × 10″ based upon the form " Modelling from Nature ".

2. A moulding 2 inches wide should surround the panel.

3. Candidates may make sketches upon papers for their designs, but these sketches must be handed to the supervisor and should not be removed from the Examination Hall.

Intermediate Examination in Modelling.

MONDAY, TUESDAY, WEDNESDAY, THURSDAY, FRIDAY, SATURDAY, MONDAY AND WEDNESDAY, 13TH, 14TH, 15TH, 16TH, 17TH, 18TH, 20TH AND 22ND MARCH 1933.

[10-40 A.M. TO 1-40 P.M. AND 2-15 P.M. TO 4-40 P.M.]

FIGURE FROM CAST.†

1. Model the figure placed before you.

2. The clay model must not be less than 24″ in height.

3. Candidates should pay close attention to the action and proportions of the model which are more important than the question of finish.

Intermediate Examination in Modelling.

THURSDAY, FRIDAY, SATURDAY, MONDAY, TUESDAY AND WEDNESDAY, 23RD, 24TH, 25TH, 27TH, 28TH AND 29TH MARCH 1933.

[10-40 A.M. TO 1-40 P.M. AND 2-15 P.M. TO 4-40 P.M.]

HEAD FROM LIFE.

1. Model the head of the model placed before you.

2. The clay model must be the size of life.

3. Actual measurements may be taken.

---

* To be cast. Two days being allowed for casting.

† All candidates for the Intermediate Examination in Modelling must appear for the Anatomy paper on Monday, the 13th March 1933, from 11 a.m. to 2 p.m.

Intermediate Examination in Modelling.

THURSDAY, FRIDAY, SATURDAY, MONDAY AND WEDNESDAY, 30TH, 31ST MARCH, AND 1ST, 3RD AND 5TH APRIL 1933.

[10-40 A.M. TO 1-40 P.M. AND 2-15 P.M. TO 4-40 P.M.]

MODELLING DESIGN.*

1. Model a panel, size 23″ × 19″.
2. A moulding 2″ wide should surround the panel.
3. A figure or figures must form part of the design.
4. Candidates may make preliminary sketches upon papers at any time during the progress of the work, but such sketches must not be removed from the examination hall and must be left with the finished model at the conclusion of the Examination.

Advanced Examination in Modelling.

MONDAY, TUESDAY, WEDNESDAY, THURSDAY, FRIDAY, SATURDAY, MONDAY AND WEDNESDAY, 13TH, 14TH, 15TH, 16TH, 17TH, 18TH, 20TH AND 22ND MARCH 1933.

[10-40 A.M. TO 1-40 P.M. AND 2-15 P.M. TO 5-10 P.M.]

MODELLING FROM LIFE.

1. Model in clay the figure placed before you.
2. The model must not be less than 24″ in height.
3. Actual measurements may be taken.

Advanced Examination in Modelling.

THURSDAY, FRIDAY, SATURDAY, MONDAY, TUESDAY AND WEDNESDAY, 23RD, 24TH, 25TH, 27TH, 28TH AND 29TH MARCH 1933.

[10-40 A.M. TO 1-40 P.M. AND 2-15 P.M. TO 5-10 P.M.]

MODELLING DESIGN.

(IN ROUND.)

1. Sketch in pencil a design showing Krishna sitting on a rock playing the flute and Radha (in standing posture) listening to him.
2. Model the above design in the round in clay. The height of the whole model should be 18 inches.

Note.—A female and a male model will be provided.

---

* A male and female model will be provided. To be cast. Two days being allowed for casting.

Advanced Examination in Modelling.

THURSDAY, FRIDAY, SATURDAY, MONDAY, WEDNESDAY AND FRIDAY, 30TH, 31ST MARCH AND 1ST, 3RD, 5TH AND 7TH APRIL 1933.

[10-40 A.M. TO 1-40 P.M. AND 2-15 P.M. TO 5-10 P.M.]

RELIEF DECORATION.*

1. On an oblong panel of the size 24″ × 12″ model an Indian decorative composition, which must include figures.

2. Suitable moulding must be modelled surrounding the panel.

3. The figures should be as large as possible.

Note.—A male and a female model will be provided.

Diploma Examination in Modelling.

MONDAY, THE 6TH, 7TH, 8TH, 9TH, 10TH, 11TH, 13TH, 14TH, 15TH, 16TH, 17TH, 18TH, 20TH, 22ND, 23RD, 24TH, 25TH, 27TH, 28TH, 29TH, 30TH, 31ST MARCH; THE 1ST, 3RD, 5TH, 7TH, 8TH, 10TH, 11TH AND 12TH WEDNESDAY, APRIL 1933.

[10-40 A.M. TO 1-40 P.M. AND 2-15 P.M. TO 4-40 P.M.]

COMPOSITION IN LOW RELIEF.

SUBJECT:—"THE VILLAGE MARKET."†

1. Sketch‡ in pencil to scale a design showing a village vegetable market. Men and women selling vegetables and men and women purchasing them. Children should be included. The height of the standing figure in the foreground must not be less than 24 inches. The sketch should be completed in three days.

2. Candidates may introduce more than eight figures in standing, sitting and in walking postures, but there must not be *less* than eight figures shown in the panel.

3. Model the above design in low relief on an oblong panel of the size 42″ × 30″.

Note.—Models will be provided.

---

* To be cast. Two days being allowed for casting,

† To be cast. Two days will be allowed for casting.

‡ Three days will be allowed for the pencil sketch.

Drawing Teachers' Examination.

MONDAY, 13TH MARCH 1933.

[10-40 A.M. TO 1-40 P.M.]

GEOMETRY AND PERSPECTIVE.

Instructions to Candidates :—

You are expected to attempt all the questions.

None of the drawings need be inked in.

Put the number of the question close to your answer in bold figure.

1. Inscribe four equal circles within a regular Octagon of 2″ side, each touching two others and two sides of the Octagon.

2. A Square has one of its sides 4″ long. Inscribe an Equilateral Triangle in it.

3. On a line 2″ long draw a Pentagon. Within this inscribe a number of equal semicircles each to touch two sides of the Pentagon and their diameters to be adjacent.

4. A Hexagonal Pyramid (4″ high and side of the base 1½″) is standing perpendicularly on its base and is cut by a plane at 30° with the ground and intersecting the axis at 1½″ from the base.

5. Full size dimensions, plan and elevation of a Cross with pedestal are given in the accompanying diagram. The nearest point *A* is 3″ to the left of the spectator and 3″ within the picture. Side *AB* is receding at an angle of 45° to the right.

Distance of the eye in front of P. P. 12′.

Height of the eye above G. P. 5′.

Scale ½ inch to one foot.

Drawing Teachers' Examination.

MONDAY, 13TH MARCH 1933.

[2-40 P.M. TO 4-10 P.M.]

BLACK BOARD AND LETTERING.

Instructions to Candidates :—

LETTERING.

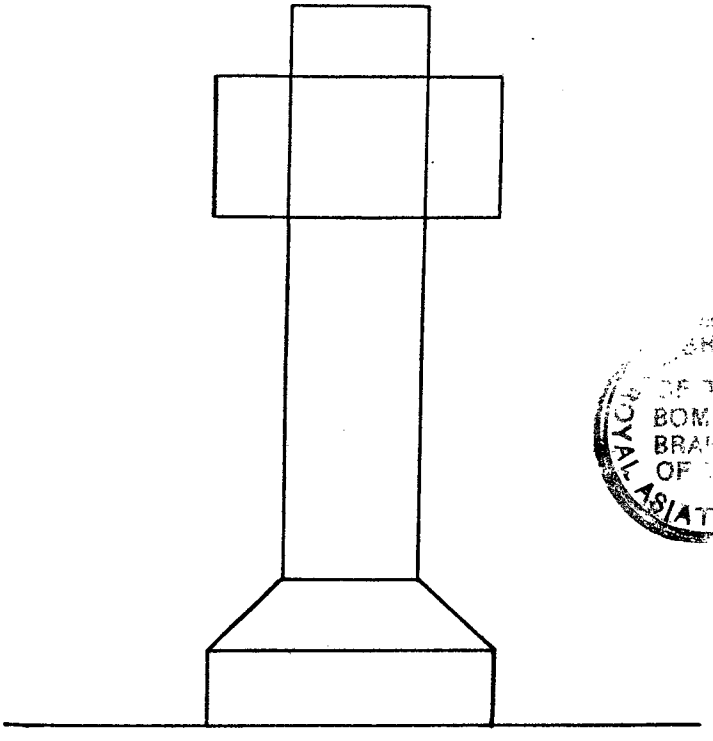
1. Write in Roman letters and numericals on a Notice Board the following :—

"Industrial Exhibition of Arts and Crafts, 1933."

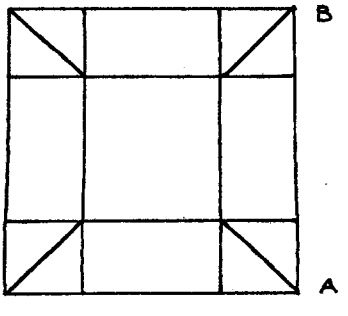
2. State the scale to which your drawing is made. The size of the Notice Board is left to your own discretion.

DRAWING TEACHERS' EXAMINATION.
1933.
PERSPECTIVE.

ELEVATION



ROYAL ASIATIC



PLAN

BLACK BOARD.

On the board supplied illustrate any of the following subjects :—

1. A postman.
2. A milkman pouring milk in a pot.
3. A girl cooking.

A rapid sketch such as you would do before a class of young children is what is required.

Drawing Teachers' Examination.

TUESDAY, 14TH MARCH 1933.

[10-40 A.M. TO 1-40 P.M.]

NATURE DRAWING.

Instructions to Candidates :—

Represent in colour as truthfully as possible the natural plant supplied.

Also give separate drawings showing conventional and decorative treatments of the same.

Drawing Teachers' Examination.

TUESDAY, 14TH MARCH 1933.

[2-40 P.M. TO 4-40 P.M.]

WRITTEN EXAMINATION.

Instructions to Candidates :—

All questions to be attempted. Your answer should be precise and to the point.

1. State briefly what articles and material you would ask the students of the 1st, 3rd and 5th standards in an High School for colouring their lessons in " Object Drawing ".

2. Explain the method of teaching " Brush Drawing " in a Secondary School.

3. On a drawing paper supplied make a Sketch Plan of a Drawing Class Room with the arrangement of seats and desks as used for lessons in " Object Drawing ", for a class of thirty students. What would be the size of the room for such a purpose ?

4. Memory Drawing is taught from the commencement of the 1st standard in a Secondary School. What methods you will adopt to teach Memory Drawing from the 1st to the 5th standard ? State your reasons for the same.

Drawing Teachers' Examination.

WEDNESDAY, 15TH MARCH 1933.

[10-40 A.M. TO 1-40 P.M. AND 2-15 P.M. TO 4-15 P.M.]

DESIGN.

Instructions to Candidates :—

Copy the diagram according to the spaces indicated. Make a Design for a Book Cover. The spaces *A*, *B*, *C* are meant for lettering—(*A*) the name of the author, (*B*) the title of the book and (*C*) the publisher. Adaptation of the plant form supplied must be made use of wherever necessary for ornamental design. The design should be washed in any number of colours.

Drawing Teachers' Examination.

THURSDAY, 16TH MARCH 1933.

[10-40 A.M. TO 1-40 P.M. AND 2-15 P.M. TO 4-15 P.M.]

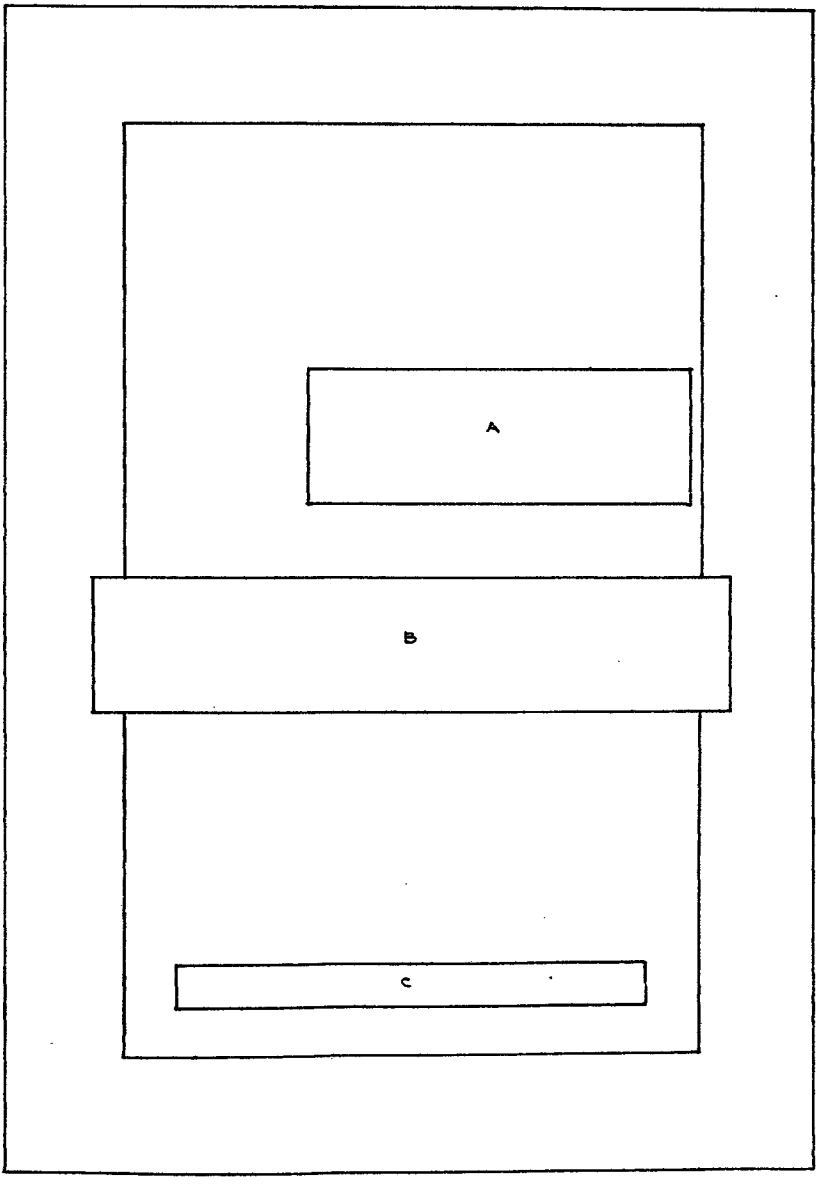
OBJECT DRAWING AND LIGHT AND SHADE.

Instructions to Candidates :—

You are required to make a shaded drawing in pencil of the group of objects before you as they appear from the point of view in which you are seated.

After drawing in the objects you should block in the masses of light and shade of the whole group and then carefully finish as much as possible.

DRAWING TEACHERS' EXAMINATION.
1933.
DESIGN.



The pencil may be held between the eye and the objects so as to estimate the apparent sizes of parts, but must not afterwards be laid upon the drawing paper in order to transfer thereto the measurements thus obtained.

All other forms of measuring or other mechanical devices are forbidden.

No credit will be given for small drawings.

Drawing Teachers' Examination.

FRIDAY, 17TH MARCH 1933.

[11-40 A.M. TO 12-40 P.M.]

MEMORY DRAWING.

Draw from memory any two of the following :—

(1) A bullock cart.
(2) A palanquin.
(3) A travelling kit.
(4) A table with articles for tea.

Drawing Teachers' Examination.

FRIDAY, 17TH MARCH 1933.

[2 P.M. TO 4-15 P.M.]

CLAY MODELLING.

Instructions to Candidates :—

1. On the board provided you are required to model in clay full size the specimens given to you.

2. You are also required to model in clay *one* of the following :—

(*a*) A lizard.
(*b*) A parrot.
(*c*) A cup and saucer.

The size of the model is left to your discretion.

Drawing Masters' Examination.

MONDAY, 13TH MARCH 1933.

[10-40 A.M. TO 1-40 P.M. AND 2-15 P.M. TO 4-40 P.M.]

ORNAMENT FROM CAST.

Instructions to Candidates :—

You are required to make a shaded drawing in pencil, charcoal, chalk or water-colour monochrome of the cast placed before you.

You should block in the masses of light and shade of the whole cast, and afterwards carefully finish as much as possible.

The chalk-holder or pencil may be used to estimate the relative proportions of the parts of the cast to be drawn, only by holding it between the eye and the cast. All other forms of measuring, ruling or other mechanical means are strictly forbidden.

No credit will be given for small drawings.

Drawing Masters' Examination.

TUESDAY AND WEDNESDAY, THE 14TH AND 15TH OF MARCH 1933.

[10-40 A.M. TO 1-40 P.M. AND 2-15 P.M. TO 4-40 P.M. DAILY.]

STILL LIFE.

Instructions to Candidates :—

(*a*) On the board provided arrange the objects supplied to you in a group. Credit will be given for good arrangement.

(*b*) Paint the group you have arranged upon the canvas or paper supplied.

Drawing Masters' Examination.

THURSDAY, 16TH MARCH 1933.

[10-40 A.M. TO 1-40 P.M.]

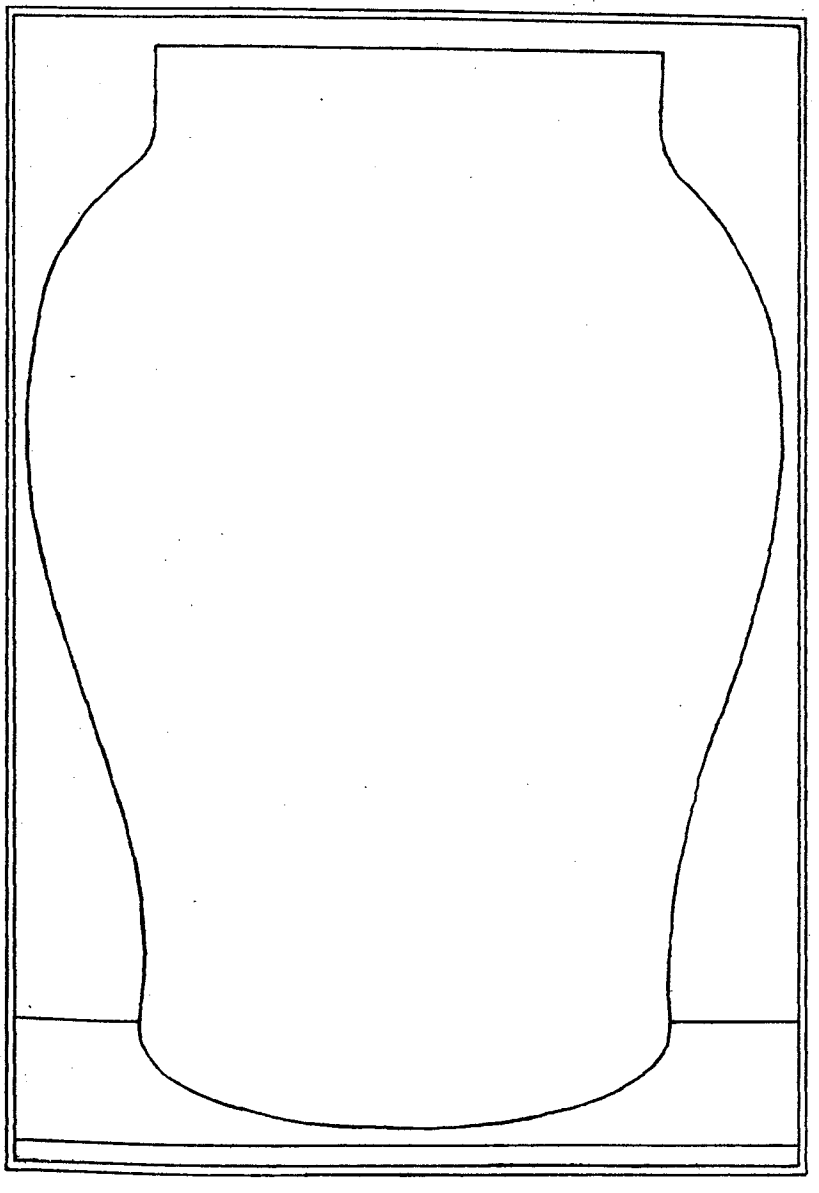
WRITTEN EXAMINATION.

Instructions to Candidates :—

All questions to be attempted. Your answers should be precise and to the point.

1. Explain the terms :—A Frieze, a Wall-filling and a dado. Illustrate your answer with a rough sketch showing their positions in a decoration.

DRAWING MASTERS EXAMINATION.
1933
DESIGN.



2. A Freehand Drawing with a symmetrical form is placed before your pupils. Make a sketch for it of your own and write instructions showing your method of teaching the same with the help of four illustrative stages to enable your students to finish the lesson.

3. Supposing you are responsible for teaching Drawing in a vernacular Training College, what steps you would take to coach up your students as trained teachers for giving lessons in Drawing in Primary Schools ?

4. Explain the method of teaching a Scale Drawing.

Drawing Masters' Examination.

THURSDAY, 16TH MARCH 1933.

[2-15 P.M. TO 4-40 P.M.]

NATURE DRAWING.

Instructions to Candidates :—

Represent in colour as truthfully as possible the natural specimen supplied.

Also give separate drawings showing conventional and decorative treatments of the same.

Drawing Masters' Examination.

FRIDAY, 17TH MARCH 1933.

[10-40 A.M. TO 1-40 P.M. AND 2-15 P.M. TO 4-40 P.M.]

DESIGN.

Instructions to Candidates :—

Adaptations of the plant form supplied must be made use of somewhere in the design.

The design should be washed in one or two colours.

You are required to redraw the Diagram of the same size supplied to you.

Make a design for a Vase of the shape shown in the diagram. Attempt should be made to do a well finished drawing. The colouring is left to your own choice. The back-ground should be tinted with a dark colour.

Art Masters' Examination.

MONDAY, 13TH MARCH 1933.

[10-40 A.M. TO 1-40 P.M. AND 2-15 P.M. TO 5-10 P.M.]

DESIGN.

(1ST PAPER.)

Instructions to Candidates :—

Make a Design in a panel :—

Shape : a rectangle.

Size : 8 ″ × 12 ″.

Subject : Awakening.

At least three figures in the composition are absolutely necessary.

Art Masters' Examination.

TUESDAY, 14TH MARCH 1933.

[10-40 A.M. TO 1-40 P.M. AND 2-15 P.M. TO 5-10 P.M.]

DESIGN.

(2ND PAPER.)

Instructions to Candidates :—

You must select one (and only one) of the following subjects (A, B, C or D) :—

SUBJECT A.

Make a design for a Stained Glass Window. The colouring is left to your own choice but the architectural style of the window should be Indian.

SUBJECT B.

Make a design for a parapet of a balcony. It should be Hindu or Mahomedan in style. Mention the material you suggest.

SUBJECT C.

Make a design for a carved teakwood table with Indian ornament. State the scale.

SUBJECT D.

Make a design for an ornamental hanging brass lantern. State the scale.

Art Masters' Examination.

WEDNESDAY, 15TH MARCH 1933.

[10-40 A.M. TO 11-40 A.M.]

MEMORY DRAWING.

Instructions to Candidates :—

You are required to draw from memory the following subject :—

" A little girl went to the well to fetch some water for her mother. Her brother, who was very naughty, was sent with her to help her. Instead of helping, however, what did he do ? As he was walking behind he pushed her. The pot fell down and the water ran out. He stood laughing at his poor sister who began crying."

Illustrate the above story either in pencil or in colour.

Art Masters' Examination.

WEDNESDAY, 15TH MARCH 1933.

[11-40 A.M. TO 1-40 P.M.]

WRITTEN PAPER.

Instructions to Candidates :—

N.B.—All questions should be attempted.

1. Explain the terms Ballance, Contrast, Radiation and Harmony. Illustrate your answers with sketches and ornamental drawings.

2. Draw a group of three objects as is used for a lesson in Object Drawing and show how you would teach its method of drawing to your students. The lesson should be finished in at least four stages of drawings with your descriptive notes.

3. If you have painted a picture from life or nature you call it a " Realistic " in style. Explain how you would give it a form of a " Decorative " treatment.

Art Masters' Examination.

THURSDAY AND FRIDAY, THE 16TH AND 17TH MARCH 1933.

[10-40 A.M. TO 1-40 P.M. AND 2-15 P.M. TO 4-40 P.M.]

STILL LIFE.

Instructions to Candidates :—

1. You are required to arrange the objects supplied to you in a group upon the cloth which is also to be used as a background. Credit will be given for good arrangement.

2. Paint the group you have arranged upon a canvas which must not be less than 24 inches in length.

Art Masters' Examination.

SATURDAY, MONDAY AND WEDNESDAY, THE 18TH, 20TH AND 22ND MARCH 1933.

[10-40 A.M. TO 1-40 P.M. AND 2-15 P.M. TO 4-40 P.M. DAILY.]

PAINTING FROM LIFE.

Instructions to Candidates :—

1. Paint the figure placed before you, *not smaller* than 24 inches in height.

2. The paper or canvas supplied must be completely filled in.

3. A foot-rule, pencil, brush, or plumb-line may be used to estimate the proportions of the figures ; other forms of measuring are forbidden.

4. Finish is not essential. The points which should receive attention are Proportion, Action and the masses of light and shade.

Art Masters' Examination.

THURSDAY, 23RD MARCH 1933.

[10-40 A.M. TO 1-40 P.M. AND 2-15 P.M. TO 5-10 P.M.]

FIGURE FROM CAST.

Instructions to the Superintendents :—

The cast or casts must be placed in as decided a light as possible coming from the candidates' left and from above.

Instructions to Candidates :—

(*a*) The drawing should be done in line with black chalk, charcoal, carbon pencil, or black lead pencil.

(*b*) The drawing should be not less than 24 inches in height.

(*c*) The height or place of the horizontal line (indicating the level of your eye) must be marked on the right hand of the drawing paper supplied to you.

(*d*) A foot-rule pencil, chalk-holder or plumb-line may be used to estimate the proportions of the figures to be drawn ; other forms of measuring are forbidden.

(*e*) Write at the side of the drawing the proportions of the different parts of the figure to its total length, such as the head, width of shoulders, width of waist, length from knee to the sole of foot, and such other part as may be important.

GOVERNMENT OF BOMBAY ART EXAMINATIONS.

Elementary Examination in Architecture.

THURSDAY, 16TH MARCH 1933.

[9 A.M. TO 12-30 P.M.]

GEOMETRY AND SCIOGRAPHY.

1. A solid stone cylinder 2 feet in diameter and 10 feet long lies horizontally on the ground, upon this leans a circular slab of stone 10 feet in diameter and 6 inches thick, in such a way that one of its diameters is parallel to the long axis of the stone cylinder and the inclination of the slab is $22\frac{1}{2}°$ with the horizon.

Draw the plan and two elevations of the group to a scale of 1 inch to the foot.

Scale the distance between the centre of the circular slab and the line of contact of the two stones and figure it on your drawing.

2. Trace the shadow cast on the level ground by such a group when the light falls from an angle of 45 degrees with the horizon and from a direction directly behind the point of contact of the edge of the slab with the ground.

3. A sphere 24 inches in diameter rests symmetrically on the top of a plain octagonal shaft 18 inches in diameter and 8 feet high. Draw the plan and elevation to 1″ scale.

Trace the shades and shadows on the sphere and shaft and on the level ground around them when the source of light is at 45 degrees with the horizon and at a similar angle from the right.

Elementary Examination in Architecture.

THURSDAY, 16TH MARCH 1933.

[2 P.M. TO 5-30 P.M.]

PERSPECTIVE.

Set up a perspective view of the fountain and its surrounding garden, as illustrated in diagram " A " and as seen by a man standing 20 feet from the nearest edge of the outside curb of the garden, 10 feet to the right of the centre line of the fountain itself and whose eye is at a height of 5 feet 6 inches above the ground.

The position of the picture plane is left to the discretion of the candidate but the picture should well fill an Imperial sized sheet, i.e. 20″ × 27″.

Note.—Diagram " A " accompanies this paper.

Elementary Examination in Architecture.

FRIDAY, 17TH MARCH 1933.

[9 A.M. TO 11 A.M.]

SURVEYING AND LEVELLING.

1. A small lake of irregular but roughly triangular shape, whose sides measure about 300′, 400′ and 500′ respectively, lies towards the centre of a nearly square plot of land of just over 20 acres in extent.

Draw such a plot to a scale of 80 feet to an inch.

2. How would you proceed to measure such a plot :—

(*a*) If you had a theodolite,

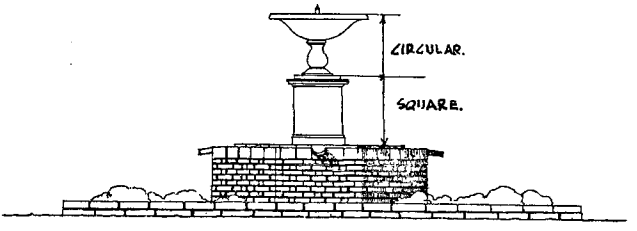
(*b*) If you only had a 100-foot chain, a dozen ranging rods and an offset staff.

3.

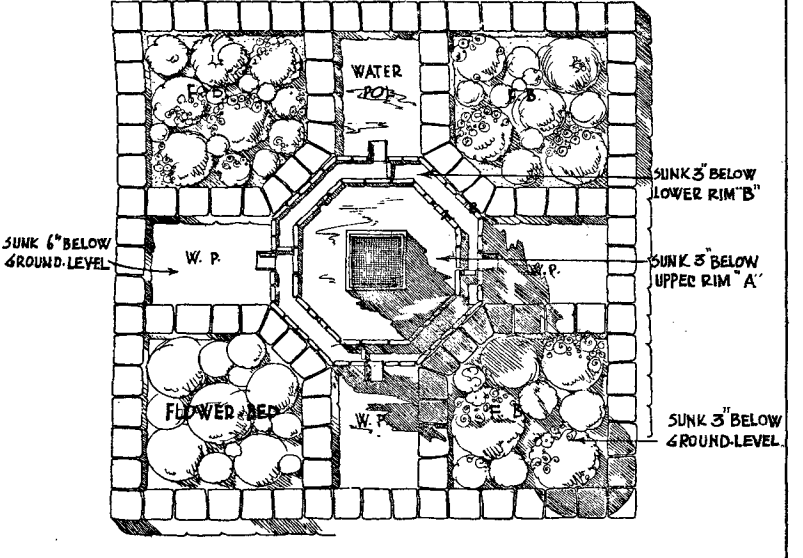
Back.	Inter.	Fore.	Rise.	Fall.	Level.	Chainage.	Reduced Level.
4·50						0	
	10·50					100	
	12·75					200	
3·25		13·50				300	
	5·50					400	
	7·75					500	
	10·50					600	
10·50		10·75				700	
	6·75					800	
	5·25					900	
		3·25				1000	

The above is a portion of the entries in a field level book. Complete the same by adding the correct figures in the " rise ", " fall " and " level " columns, afterwards reduce these levels to a datum 51 feet below the first level taken, which is known to be 100 feet above mean sea level and is entered as " 100 ".

DIAGRAM. A.



Elevation



FOUNTAIN IN CANNES CEMETERY

Scale

0 1 2 3 4 5 6 7 8 9 10

Feet

G.P.Z.O.P. 1933.

Elementary Examination in Architecture.

FRIDAY, 17TH MARCH 1933.

[11-15 A.M. TO 12-30 P.M.]

TRACING.

On the linen provided make a very careful fine line ink tracing of the accompanying plate " A ".

The quality of the work done will be considered of more importance than the quantity ; in other words marks will be given for accuracy rather than for speed.

In all cases, however, as much of the lettering and freehand as possible should be traced as well as the straight lines.

Note.—Diagram " A ", illustrating a fountain, accompanies this paper.

Elementary Examination in Architecture.

FRIDAY, 17TH MARCH 1933.

[2 P.M. TO 5-30 P.M.]

BUILDING CONSTRUCTION, CARPENTRY AND DRAWING TO SCALE FROM SKETCHES.

1. Draw full size sections to show carefully the details of construction of the door and window and their frames and architraves as illustrated in the accompanying diagram " B " and marked D. D.

2. The panels of the door illustrated in diagram " B " are very wide and therefore, especially in India, the timber is liable to split ; shew three other methods of designing a door of this size which would avoid this danger.

3. If the stairs shewn on the diagram " B " are of cut stone, show clearly how they would be jointed together and supported in the wall.

How would the wrot iron balusters be secured :—

(*a*) to the stone steps,

(*b*) to the wooden handrail.

4. Show, by plans and elevations of alternate courses, how the construction is properly bonded together :—

(*a*) In a coursed rubble wall 24 inches thick.

(*b*) In a brick wall 2′-3″ thick.

(*c*) In a ashlar faced wall with a backing of brickwork, the whole wall being 18″ thick.

5. Show the jointing around a 4′ × 7′ door opening in each of the constructions described in question 4.

How would you secure the door frame to the wall in each case ?

Note.—Diagram " B " accompanies this paper.

Elementary Examination in Architecture.

SATURDAY, 18TH MARCH 1933.

[9 A.M. TO 12-30 P.M.]

FREEHAND DRAWING AND PRACTICAL ORAL EXAMINATION IN SURVEYING AND LEVELLING.

Make a full size drawing of the ornamental wrot iron baluster in the accompanying diagram " B ", also a full size detail of a marble vase suitable to be placed in the wall recess marked " E ", and an electric pendant 5 light fitting suitable to be hung from the centre of the Hall ceiling at " F ".

Note.—(1) Diagram " B " accompanies this paper.

(2) During the working of the paper each candidate will be called out in turn to undergo his oral examination in Surveying and Levelling.

Elementary Examination in Architecture.

SATURDAY, 18TH MARCH 1933.

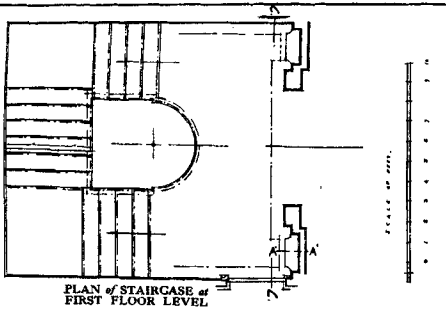
[2 P.M. TO 5-30 P.M.]

MODELLING.

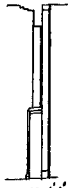
1. Design a full size cartoon of a portion of the high relief carved border, or frame around a large circular wall mirror, the diameter of

Details of Main Staircase and Entrance Hall

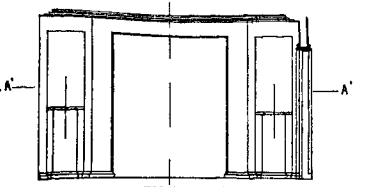
DIAGRAM. B.



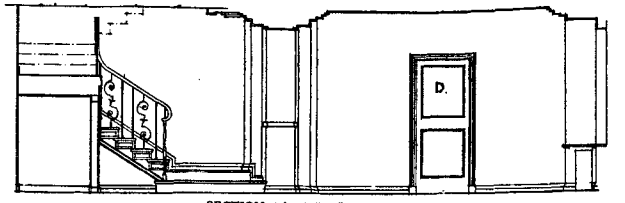
PLAN of STAIRCASE at FIRST FLOOR LEVEL



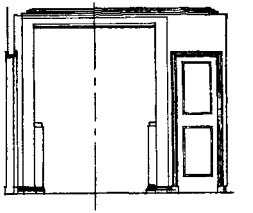
SECTION AA'



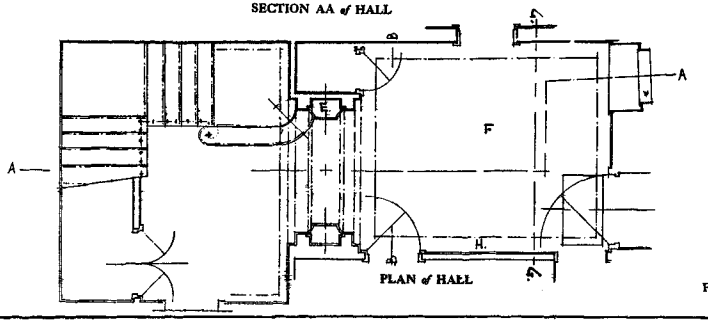
ELEVATION to STAIRCASE SIDE A.A.



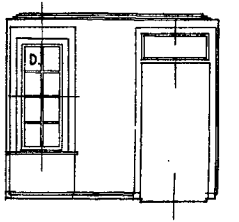
SECTION AA of HALL



SECTION BB of HALL



PLAN of HALL



FRONT DOOR SIDE of HALL A.A.

which is 6 feet. The border is in carved wood and must not be more than 12″ nor less than 6″ wide.

2. Model the same ornament in clay using your cartoon for guidance.

Intermediate Examination in Architecture.

THURSDAY, 16TH MARCH 1933.

[9 A.M. TO 12-30 P.M.]

THE APPLICATION OF THE ORDERS.

MORNING SESSION.

1. A main entrance to a block of offices is fitted with a fine pair of doors opening inwards and having a rectangular fanlight above them. The wall around is of ashlar stone masonry and two feet thick. The plinth of the building is two feet high and the door opening 6′ × 12′. It is desired to protect this doorway with a fine stone porch, about 8 feet square on plan, for pedestrian use only. Design such an entrance and porch to $\frac{1}{2}$″ scale, following the orthodox Greek or Roman treatment. Make a detailed drawing of the same to 1″ scale, with mouldings and enrichments to $\frac{1}{4}$ full size.

Intermediate Examination in Architecture.

THURSDAY, 16TH MARCH 1933.

[2 P.M. TO 5-30 P.M.]

THE APPLICATION OF THE ORDERS.

AFTERNOON SESSION.

1. Design a stone drinking fountain for the central square of an Indian city, following an Indian Traditional style of architecture.

The fountain is to comprise a covered space with a drinking fountain for men and women as its central feature. On two opposite sides are drinking troughs for draught cattle. A small bird-bath is to be included as the crowning feature of the pyramidal, or domed, stone roof of the main structure.

Intermediate Examination in Architecture.

FRIDAY, 17TH MARCH 1933.

[9 A.M. TO 12-30 P.M.]

MATERIALS AND APPLIED CONSTRUCTION.

MORNING SESSION.

Note.—All candidates must answer question No. 4.

1. Describe the most useful timbers for building construction found in India and state what are the relative advantages and disadvantages of each. What defects should be guarded against in each class of timber described above and how can such dangers as shrinkage and decay be best obviated ?

2. Add in pencil all the constructional details of the doorway and its surroundings illustrated in diagram " C " which accompanies this paper. The steps, columns and pediments are to be in stones the top of the pediment being protected by lead flashings ; the walls are brick laid in English bond ; the door and fanlight are in teak hung to teak frames and linings.

Show all jointings and mark all scantlings clearly.

3. Mention at least six different varieties of glass and explain their manufacture and special properties. To what uses do you consider each specially adopted ?

4. The staircase in Diagram " B " is constructed in stone design. Re-design it entirely in timber, with closed strings and wooden balusters and handrail and with its exposed soffits concealed by wood panelling.

Note.—Diagrams " B " and " C " accompany this paper.

Intermediate Examination in Architecture.

FRIDAY, 17TH MARCH 1933.

[2 P.M. TO 5-30 P.M.]

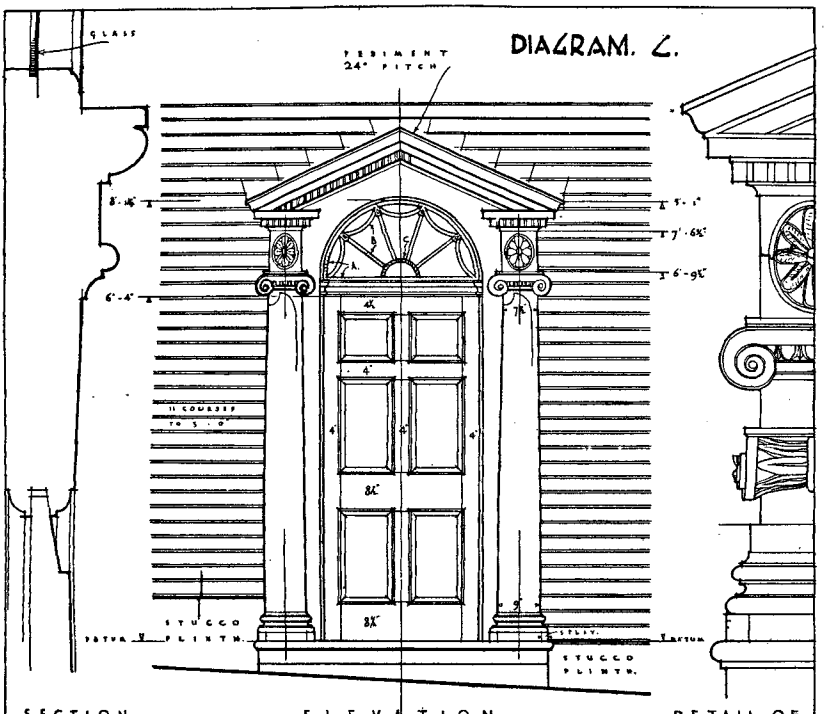
MATERIALS AND APPLIED CONSTRUCTION.

AFTERNOON SESSION.

Note.—All candidates to attempt question No. 3.

1. What are the chief differences between the following materials :—
   (*a*) Porbunder and Basalt.
   (*b*) Teak and Mahogany.
   (*c*) Cast iron and steel.
   (*d*) Mangalore and marble mosaic tiles.
   (*e*) Lime and cement mortar.

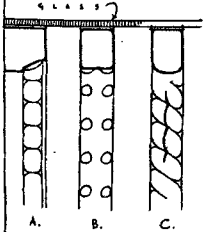
DIAGRAM. C.



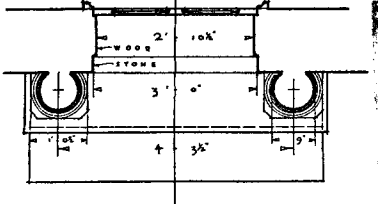
SECTION THROUGH DOOR-HEAD.

ELEVATION.
THE DOORWAY IS OF STONE, HEAVILY PAINTED

DETAIL OF BASE, CAP, & CORNICE.



CAST-IRON FANLIGHT.



PLAN.

MEASURED BY L.R. BRICKLEY & H.G. MADELEY. MAY 1930.

104, NEWHALL STREET, BIRMINGHAM

(NOW DEMOLISHED)

DRAWN BY H.G. MADELEY. SEPT. 1930.

SCALE FOR DOOR DETAILS. 0 1 2 3 INCHES

SCALE FOR DOORWAY. 12 0 1 2 3 4 FEET

SCALE FOR DETAILS OF ORDER. 1 0 1 2 3 4 5 6 9 12 15 INCHES

S.P.S.A. DOORS. 1933.

2. What building materials would you use in the construction of the fountain and its surroundings as illustrated in diagram "A" accompanying this paper ?

3. Design a telephone box in teak wood and glass. Draw out to 1" scale your design for such a structure ?

4. Draw to $\frac{1}{8}$ full size the construction of the lower portion of a wooden roof covered with Mangalore tiles, the roof gutter is behind a brick parapet wall. With what materials would you line such a gutter and how would you arrange for the gradients and outlets in such a gutter ?

Note.—Diagram "A" accompanies this paper.

Intermediate Examination in Architecture.

SATURDAY, 18TH MARCH 1933.

[9 A.M. TO 12-30 P.M.]

HISTORY.

Note.—Not more than five questions are to be answered.

1. Draw to a large scale, in full detail, a typical column with its plinth and entablature and chujja from South India.

2. Describe one Hindu building from each of the following districts :—

Dharwar, Gujerat and Kashmir.

Illustrate your answer by sketches of one of the buildings described.

3. Has Indian architecture any features that can be compared with the fine Gothic spires of North-west Europe ? If so, mention three of them and illustrate one very carefully by sketches of its plan, elevation and section.

4. Give a careful detail to 1" scale of a verandah, with gallery over, such as is often found around the internal open courts of houses of the Peshwa period.

5. Mention and sketch a few features of fully developed Indian Hindu Architecture which are reminiscent of the early work of Bhuddist India.

6. Compare by sketches the plan, front elevation and section of an Indian Chaitya House with those of an early Christian Church.

7. Design a canopied throne suitable for use in a great Durbar Hall to $\frac{1}{4}$" scale and give details of mouldings and enrichments to $\frac{1}{4}$ full size. The design and details must be based on Indian Hindu traditional architecture.

Advanced Examination in Architecture.

THURSDAY, 16TH MARCH 1933.

MORNING SESSION—9 A.M. TO 12-30 P.M.

AFTERNOON SESSION—2 P.M. TO 5-30 P.M.

ANALYTICAL STUDY.

A simple building is to face the main street of a small up-country town on a site with a frontage of 35′ and a depth of 85′. The main street, which runs North and South, is 40′ wide, there is a lane at the rear, or east, boundary of the site 20 feet in width. There are high buildings on each side of the site and no light can be obtained for the new building except towards the front and rear.

ACCOMMODATION REQUIRED.

On the Ground Floor.

A tea shop about 25′ × 20′, with kitchen about 12′ × 12′, small wash-up room, a store and a staircase for the proprietor leading to his own rooms above. A lavatory and two closets for use of customers. The remainder of the site is to be treated as a paved garden in which teas can be served to customers when the weather permits. A small open space should also be provided for dust bins, drying saw-dust and such essential services, this space should be as inconspicuous as possible. There is a well towards the rear of the site.

On the First Floor.

A living room and two bedrooms each about 15′ × 12′, a front and rear verandah; from the latter access must be provided to a bathroom and closet.

The style and materials are left to the discretion of the candidate but they should be suitable for an ordinary up-country Indian town.

DRAWINGS REQUIRED.

Plan of ground floor, including tea garden and open spaces.

Plan of first floor.

One cross section and front and rear elevations.

All the above to $\frac{1}{4}$″ scale.

A perspective sketch to especially indicate the treatment of the tea garden and its relation to the house itself, this should be large enough to adequately fill the sheet.

Advanced Examination in Architecture.

FRIDAY, 17TH MARCH 1933.

[9 A.M. TO 12-30 P.M.]

QUANTITY SURVEYING AND ESTIMATING.

1. After writing the specification for the hall and staircase work, from ground to first floor, as indicated on diagram " B " accompanying this paper, take out the quantities, including the plastering and its mouldings, the teak doors, windows and architraves, the black wood window boards, tops to the niches, tread and riser linings to the concrete staircase, the wrought iron balusters with black-wood handrail, the distemper, floor finishing, electric wiring and fittings.

2. Prepare a proper bill for the above works, filling in your rates and mentioning in what district in India such rates prevail.

Note.—Diagram " B " accompanies this paper.

Advanced Examination in Architecture.

FRIDAY, 17TH MARCH 1933.

[2 P.M. TO 5-30 P.M.]

STRESSES AND STRAINS.

Note.—All candidates must answer question No. 1, and should attempt only 3 others.

1. Design a built up steel girder to carry a total distributed load of 100 tons across a clear span of 20′.

2. Would it be safe to rest the ends of the girder described in question 1 upon the jambs of a 2′-3″ thick brick wall forming the ground floor main walls of a shop ? If not, suggest what you would do to transfer the weight safely down to the earth four feet below the ground floor level, which it has been found will safely take 4 tons per square foot.

The plinth is 1′ high and the ground floor 15 feet to the lower edge of the girder in question.

Show your constructional detail to a scale of a half inch to a foot.

3. Four cut stone piers of equal size, the safe bearing of whose stone is 20 tons per square foot and whose centres are 16′ apart, carry four reinforced concrete beams each 32 feet long which are cantilevered beyond the centres of the piers to an extent of 8 feet at each end. These beams support a concrete water tank 32′ × 32′ × 8′ high, outside measurements, divided into four equal sections. The piers are 22 feet high from the ground to the bottom of the concrete tank.

Design one of the beams and its cantilevered ends, also one of the stone piers with its foundation. The soil at 3 feet depth is capable of carrying safely a load of one ton per square foot. The calculations of the tank construction need not be made.

4. Design a teak timber truss over a clear span of 45 feet. The trusses are 15′ apart centre to centre and carry purlins at 3 feet centre to centre and a boarded roof covered with Mangalore tiles.

What size would you make the teak purlins and why? Wind pressure can be taken at 15 lbs. per square foot of roof surface.

5. Design a pair of teak framed brackets to entirely support a wooden gallery of 6 feet projection and 12 feet width for a domestic building. Shew the construction clearly to $\frac{1}{2}$″ scale. The distance apart of the brackets is left to the candidate's discretion.

Advanced Examination in Architecture.

SATURDAY, 18TH MARCH 1933.

[9 A.M. TO 12-30 P.M.]

HISTORY.

Note.—Not more than four questions are to be attempted but two are to be from the Indian section and two from the European section of the paper.

Indian Section.

1. Which features of the dome over the Taj Mahal at Agra do you consider are of Indian origin and which exhibit Persian influence?

Illustrate your answers by sketches.

2. Describe shortly the chief characteristics of the Muhammadan work in Gujarat; illustrate your answer by sketches from one typical building.

3. Describe and illustrate the following terms :—

Chujja, Shikara, Mihrab, Pendentive, Squinch arch, Jalli.

4. Describe in detail, and illustrate fully, an important building from any two of the following places :—

Bijapur, Benares, Fatehpur Sikri, Udaipur.

European Section.

5. Describe in some detail and illustrate by sketches one of the following four buildings :—

The Pantheon at Paris.

St. Peters at Rome.

The Library of St. Marks at Venice.

St. Paul's Cathedral in London.

6. What do you know of Brunelleschi ?

Describe at least two of his important works.

7. Give a detail characteristic of a Renaissance window in Italy, in France and in England respectively.

8. Sketch carefully, to a scale of about $\frac{1}{8}$ an inch to a foot, one elevation, one plan and one section from a building in Bombay built in the European Renaissance manner.

Examination for the Government Diploma in Architecture.

FRIDAY, 24TH MARCH 1933.

[9 A.M. TO 12 NOON.]

PRINCIPLES OF DESIGN AND COMPOSITION.

Note.—Only four questions are to be attempted, of which question No. 1 must be one.

1. Design to $\frac{1}{2}''$ scale a small shelter, or summer house, in scale and harmony with the fountain illustrated in diagram " A ".

Give notes as to what materials you intend to specify.

2. Diagram " C " illustrates a doorway in the orthodox English Renaissance manner. On tracing paper re-design the same door in the most modern fashion you know, introducing as many up-to-date inventions and fittings as you think would add to its functional efficiency.

3. If you were asked to design the principal office of a modern Bank in India what principles would you follow and how would you seek to emphasise " expression of purpose " ?

Illustrate your answer by freehand sketches.

4. Show how the same principles that govern the planning of individual buildings also apply to town-planning problems.

5. Discuss the principles of design as they can be illustrated from the four following buildings :—

The Great Sanchi Stupa, The Gopura of the great temple at Madura, the Tomb of Shir Shah, Viceregal House at New Delhi.

6. Discuss the advantages and disadvantages of the introduction of a modern Renaissance movement for India founded on the old traditional work of the Hindus.

Note.—Diagram " A " and " C " accompanying this paper.

Examination for the Government Diploma in Architecture.

FRIDAY, 24TH MARCH 1933.

[1 P.M. TO 3 P.M.]

HYGIENE AND SANITATION.

Note.—Not more than four questions are to answered but all candidates must attempt question No. 2.

1. Draw to $\frac{1}{4}''$ the separate sanitary block for boys and girls respectively such as you consider suitable for a mixed primary school of 500 children in India, 300 boys and 200 girls.

2. Give a detail of one of the W. C.'s from one of the blocks in question 1 to 1/8 full size showing the connection of the W. C. pan to the drain, and to the flushing cistern suitable to such a W. C. with the position of the latter in relation to the window of the W. C.

3. Why do the Bombay Municipality insist on the storage tanks provided for the flushing water of the W. C.'s being separate from storage tanks used for domestic purposes ? How many cubic feet of water storage must you provide for each W. C. seat ? What is the standard capacity of a flushing cistern in gallons ?

4. Give careful sketches in isometric form of a European type of Lavatory basin. What materials are used in its construction and equipment ?

5. What gradient would you use for the drains of a domestic house? On what basis is it calculated? What is the disadvantage of (*a*) too steep a gradient, (*b*) insufficient gradient? If the natural contours of the land prevent the gradient you recommend, how can you overcome the difficulty?

6. Where is a brass collar piece necessary in sanitary plumbing and why?

Examination for the Government Diploma in Architecture.

FRIDAY, 24TH MARCH 1933.

[3-30 P.M. TO 5-30 P.M.]

ELECTRICAL ENGINEERING.

Note.—Not more than four questions should be attempted of which question No. 1 must be one.

1. Specify clearly, and in full detail, the electric installation you recommend for the lighting of the hall and staircase illustrated in Diagram "B," on the assumption that there is a flat ceiling over the staircase at 24 feet above first floor level.

Show on the diagram itself the run of the wiring and the position of all the lights, wall plugs and switches. Also, if a fan is required in the hall, indicate the best position for it and its regulator.

Note.—It is proposed to place a settee, or bench, against the hall wall marked "H" on plan.

2. Give a careful sketch of a table fan. Under what circumstances would you recommend their use in preference to the ordinary ceiling fans?

3. Compare the merits and demerits of wiring in steel conduit tubes, in wood casing or the use of cab tyre or lead covered wiring without casing.

4. What are the various electric currents and voltages in ordinary use? Explain clearly their difference and application.

5. Describe an electric water heater. To what factors does it owe its heating qualities?

6. What do you know of "indirect" lighting and how is it applied to the flood lighting of building facades?

Note.—Diagram "B" accompanies this paper.

Examination for the Government Diploma in Architecture.

SATURDAY, 25TH MARCH 1933.

[11-30 A.M. TO 5-30 P.M.]

For Preliminary Sketch Design.

MONDAY, TUESDAY, WEDNESDAY, THURSDAY AND FRIDAY, 27TH, 28TH, 29TH, 30TH AND 31ST MARCH 1933.

[9 A.M. TO 12-30 P.M. AND 2 P.M. TO 5-30 P.M. DAILY.]

For remainder of design work, including working drawings, details and perspective.

Notice to Candidates.

The subject of Design this year will be :—

" A STADIUM FOR BOMBAY."

Examination for the Government Diploma in Architecture.

SATURDAY, 25TH MARCH 1933.

[11-30 A.M. TO 5-30 P.M.]

DESIGN—PRELIMINARY SKETCHES.

MONDAY, TUESDAY, WEDNESDAY, THURSDAY AND FRIDAY, 27TH, 28TH, 29TH, 30TH AND 31ST MARCH 1933.

[9 A.M. TO 12-30 P.M. AND 2 P.M. TO 5-30 P.M. DAILY.]

FOR $\frac{1}{8}$" SCALE AND $\frac{1}{2}$" DETAIL DRAWINGS.

The Stadium is to be erected around the existing Cooperage football ground, the clear area for playing, with a 40 foot racing track around it, is to admeasure 525 feet by 305 feet, the football field itself being 345 feet by 225 feet.

The site allocated to the Stadium is 625 feet from North to South and 405 feet from East to West.

The seats on the West are to be for those spectators who pay the highest entrance fees, those on the North and South for those who pay the least and those on East for the others who pay the second class rates.

The first or lowest range of seats will in all cases be at a level of about three feet above the level of the field and most of the space below the uppermost range of seats on the West, North and South and a portion of that on the East will be devoted to the garaging of cars and be approachable from the roads and open spaces outside the site. The main entrances, or approaches, will be in the centre of each of the four sides but exits will be arranged near the four corners of the stands also, so that the spectators will be able to disperse the more easily.

The four corner spaces themselves will be allocated to refreshment bars above and to lavatories below. Separate lavatory accommodation for ladies must be provided for in connection with the first and second class seats.

A portion of the space below the seats on the East side must be allocated to changing rooms, shower baths, lavatories, etc., for the players or competitors who will generally enter the Stadium from the centre of this side.

The seating accommodation is to be as follows :—

1st Enclosure about 5,000 seats, with fixed tip-up chairs including a Governor's box and boxes for about 1,000 members and season ticket holders.

2nd Enclosure 7,000 seats, with fixed benches.

3rd Enclosures 7,000 seats, direct on the treads of the tiers of seats themselves.

The material suggested is reinforced concrete but candidates can suggest the use of other materials if they so desire.

Drawings required :—

First Day—(*a*) One general plan .. ..
(*b*) One long elevation .. ..
(*c*) One cross section shewing the seating, etc., at one end of the stand in elevation.
} All to 20 feet to the inch.

Other Days—(*a*) Two half plans, illustrating the accommodation provided at different stages.

(*b*) and (*c*) Half West and half North elevation.

(*d*) One half cross section, showing half the internal elevation of one end.

All the above to a scale of 10 feet to the inch.

(*e*) A bird's eye perspective view, showing a portion of both the external and internal treatment, of such a size that it will adequately fill a double elephant sheet of paper.

(*f*) One half inch cross section of the stand itself, to clearly show the construction suggested for the seat staging and for the roof.

LIST OF CANDIDATES WHO PASSED THE EXAMINATIONS IN ART, 1933.

N.B.—The name of the school by which a candidate was presented for the examination is shown. The number given indicates the candidate's order of merit.

Elementary Examination in Drawing and Painting.

1	Bhagvat, Vimala Narayan (Miss) ..	Sir J. J. School of Art, Bombay.
2	Bapat, Bhalchandra Raoji ..	Do.
3	Vaidya, Ganesh Narayan ..	School of Art, Indore.
4	Nene, Govind Gajanan ..	Sir J. J. School of Art, Bombay.
5	Pandya, Vinayak Hiralal ..	Do.
6	Chaudhari, Yamuna Laxman (Miss)	Do.
7	Dave, Gopalkrishna Basantilal ..	Do.
8	Baxi, Dinesh Prasad ..	Do.
9	Borkar, Ramrao Anantrao ..	Do.
10	Galande, Dattatraya Shankar ..	School of Art, Indore.
11	Sampat, Morarji Girdhardas ..	Sir J. J. School of Art, Bombay.
12	D'Souza, Sylvia (Miss) ..	Do.
13	Gandhi, Vasudev Ramchandra ..	Do.
14	Mehta, Naren Jamnadas ..	Do.
15	Gandhi, Rustom Jehangir ..	Do.
16	Bind, Ramkrishna Narayan ..	Do.
17	Jachak, Trimbak Hari ..	Do.
18	Sapre, Dhondo Vishnu ..	Do.
19	Khot, Harischandra Sakharam ..	St. A. F. A. Institute, Malwan.
20	Damania, Kantilal Dahyabhai ..	Sir J. J. School of Art, Bombay.
21	Kadle, Ramdas Venkatrao ..	Do.
22	Patel, Bachubhai Jagjivandas ..	Do.
23	Ved, Lalji Madhavji ..	Do.
24	Trivedi, Pranshanker Bhanji ..	Do.
25	Vyas, Ramprasad Maganlal ..	School of Art, Indore.
26	Syed Mohammed Ghani ..	Sir J. J. School of Art, Bombay.
27	Govekar, Dhun Nadershaw (Miss) ..	Do.
28	Munshi, Zinna Chhaganlal (Miss) ..	Do.
29	Kapdoskar, Shantaram Hari ..	Do.
30	Patwardhan, Anant Chintaman ..	Do.
31	Joshi, Shankar Gharoo ..	St. A. F. A. Institute, Malwan.
32	Sousa Eslinda (Miss) ..	Do.
33	Malwankar, Dhondu Anant ..	Do.
34	Kulkarni, Shankar Ramrao ..	Sir J. J. School of Art, Bombay.

35	Hardikar, Ramchandra Keshav ..	Kalabhavan, Baroda.
36	Shah, Natvarlal Vishnoodas ..	Do.
37	Hamand, Shanker Sambha ..	Sir J. J. School of Art, Bombay.
38	Mehta, Subhadra Dayalji (Miss) ..	Do.
39	Shirsat, Harischandra Laxman ..	*Ex*-student, New Art Institute, Malwan.
40	Bahudhanye, Mahadeo Ganpatrao ..	*Ex*-student, Kalabhavan, Baroda.
41	Ahmed Rashid ..	Sir J. J. School of Art, Bombay.
42	Raikar, Raghuvir Atmaram ..	Do.
43	Navalkar, Gunsundari Dinanath (Miss) ..	Ketkar's Art Institute, Bombay.
44	Kawale, Keshao Laxmanrao ..	School of Art, Indore.

INTERMEDIATE EXAMINATION IN DRAWING AND PAINTING.

1	Chavda, Shivax Dhanjibhoy ..	Sir J. J. School of Art, Bombay.
2	Bhargav, Balmukund Baliram ..	Do.
3	Kabnurkar, Sadashiva Pandurang ..	Do.
4	Kelkar, Krishnaji Keshav ..	Do.
5	Pancholy, Bhanushankar Narmadashankar ..	Do.
6	Joshi, Murlidhar Sadashiv ..	Do.
7	Anand, Dhanraj Bootamal ..	Do.
8	Nerurkar, Ramchandra Vasant ..	Do.
9	Chavan, Shankar Ramchandra ..	Do.
10	Shete, Gulab Shantaram (Miss) ..	Do.
11	Jaini, Tikamchand Padamsa ..	School of Art, Indore.
12	Mulye, Narayan Krishna ..	Do.
13	Subedar, Kanaiyalal Chhotalal ..	Sir J. J. School of Art, Bombay.
14	Pradhan, Chandrakant Martand ..	Do.
15	Rajpoot, Laxminarayan Surjasingh ..	School of Art, Indore.
16	Cortoor, Govindswamy Ramaswamy	Sir J. J. School of Art, Bombay.
17	Ranade, Vasudeo Narasinh ..	Do.
18	Gadgil, Vasudeo Shankar ..	Do.
19	Smart, Bhanuprasad Dhanshanker ..	Do.
20	Thaker, Jayantilal Kashiram ..	Do.
21	Husaini Sayed Afzal Husain Abed Husain ..	Do.
22	Froze Santan Anthony ..	Do.
23	Motiwala, Nirmala Bhavanidas (Miss)	Do.

INTERMEDIATE EXAMINATION IN DRAWING AND PAINTING—*con*

24	Damle, Narayan Janardan	.. Sir J. J. School of Bombay.
25	Patkar, Narayan Narahar	.. *Do.*
26	Pattar, Malleshi Virappa	.. *Do.*
27	Mhatre, Harischandra Gopal	.. *Do.*
28	Rajadhyaksha, Manik Sakharam (Miss)	.. *Do.*
29	Bajpayee, Jagdamba Prasad	.. *Do.*
30	Dango, S. James	.. *Do.*
31	Shanghvi, Ratilal Vallabhdas	.. *Do.*

ADVANCED EXAMINATION IN DRAWING AND PAINTING.

1	Shukla, Yagneshver Kalyanji	.. Sir J. J. School of Art, Bombay.
2	Rajadhyax, Bhalchandra Rajaram	.. Do.
3	Ubale, Joseph Vithalrao	.. Do.
4	Devarakonda Sree Ram Murty Bhadraih	.. Do.
5	Paradkar, Vasant Gangaram	.. Do.
6	Arora, Jiwandas Fatehchand	.. Do.
7	Kotnis, Dinanath Shanker	.. Do.
8	Shah, Jagjivan Bhimji	.. Do.
9	Van, Amratlal Venichand	.. Do.
10	Kothadiya, Valachand Ratanchand	.. Do.
11	Merchand, Yusufali Dhalabhoy	.. Do.
12	Pendharkar, Laxman Ramchandra	.. School of Art, Indore.
13	Garapkar, Geresh Solomon	.. Sir J. J. School of Art, Bombay.
14	Halbhavi, Danappa Virbhadrappa	.. *Ex*-student, Sir J. J. School of Art, Bombay.
15	Khadilkar, Chintaman Hari	.. Private.
16	Mauskar, Bhaskar Ramchandra	.. Sir J. J. School of Art, Bombay.
17	Bandekar, Venkatesh Laxuman	.. Do.
18	Mitbaokar, Vinayachandra Gopal	.. Do.
19	Bendre, Anant Purushottam	.. Do.
20	Kelekar, Jaiwant Trivikram	.. Do.
21	Malak, Shaikh Yakub	.. Do.
22	Sawardekar, Raghutam Shridhar	.. Do.
23	Gavli, Keshaw Narayan	.. School of Art, Indore.
24	Godbole, Madhukar Bhaskar	.. Sir J. J. School of Art, Bombay.
25	Dhond, Pralhad Anant	.. Do.
26	Gawade, Piraji Amritrao	.. School of Art, Indore.
27	Kubal, Kashinath Vasudeo	.. Sir J. J. School of Art, Bombay.
28	Mehta, Jyotirvadan Chunilal	.. Do.

ADVANCED EXAMINATION IN DRAWING AND PAINTING—*contd.*

29	Vyas, Vinayakrao Kirpashanker	.. Kalabhavan, Baroda.
30	Achrekar, Vasant Vishnu	.. New Art Institute, Malwan.

DIPLOMA EXAMINATION IN DRAWING AND PAINTING, 1933.

1	Parikh, Rasiklal Narsingdas	.. Sir J. J. School of Art, Bombay.
2	Malpe, Narayan Vithobaji	.. Do.
	Siodia, Cumi Rustom (Miss)	.. Do.
	Joshi, Manohar Shridhar	.. School of Art, Indore.
5	Mulgaokar, Prabhakar Shanker	.. Sir J. J. School of Art, Bombay.
	Parekh, Indravadan Chhotalal	.. Do.
	T. Manickum Subramaniyam	.. *Ex*-student, Sir J. J. School of Art, Bombay.
	Bendre, Narayan Shridhar	.. School of Art, Indore.
9	Desa Suzanne (Miss)	.. Sir J. J. School of Art, Bombay.
	Raote, Hareshwar Gokul	.. Do.
11	Apte, Raghunath Vishwanath	.. Do.
	Ausangi, Narayan Rao Narsing Rao	Do.
	Bhatt, Balubhai Kuberdas	.. Do.
	Kale, Sadashiv Krishna	.. Do.
	Parasnis, Pandurang Dattatraya	.. Do.
	Joshi, Deokrishna Jatashankar	.. School of Art, Indore.
17	Das Gupta, Samarendra	.. Sir J. J. School of Art, Bombay.
	Dere, Nilkant Anantrao	.. Do.
19	Kharegat, Mehera Erachshah (Miss)	Do.
	Naik, Shrirang Ramchandra	.. Do.
	Patel, Dahyabhai Lallubhai	.. *Ex*-student, Sir J. J. School of Art, Bombay.

ELEMENTARY EXAMINATION IN MODELLING, 1933.

1	Lohar, Dattatraya Pandurang	.. Sir J. J. School of Art, Bombay.
2	Kelkar, Padmakar Waman	.. Do.
3	Choudhari, Gulab Gopalrao	.. Do.
4	Pai, Narayan Narsinh	.. Do.
5	Trivedi, Ramniklal Ramchandra	.. Do.
6	Savant, Narhar Ganesh	.. Do.

INTERMEDIATE EXAMINATION IN MODELLING, 1933.

1	Navelkar, Narayan Govind	.. Sir J. J. School of Art, Bombay.
2	Baste, Raghunath Ganesh	.. Do.
3	Amre, Yamuna Atmaram (Miss)	.. Do.
4	Chemburkar, Ramrao Ganpatrao	.. Do.

ADVANCED EXAMINATION IN MODELLING, 1933.

1	Bandivdekar, Gajanan Bhaoorao ..	Sir J. J. School of Art, Bombay.
2	Parulekar, Vishwanath Keshao ..	Do.

DIPLOMA EXAMINATION IN MODELLING, 1933.

1	Jog, Digambar Babaji ..	Sir J. J. School of Art, Bombay.
2	Pansare, Narayan Ganesli ..	Do.
3	Mahimkar, Sadanand Ganpat ..	Do.
4	Savant, Khanderao Sakharam ..	Do.
5	Chavan, Krishnarao Barikrao ..	Do.
6	Jog, Mainabai Babaji (Miss) ..	Do.

ELEMENTARY EXAMINATION IN ARCHITECTURE, 1933.

1	Satsangi, Sant Prasad ..	Sir J. J. School of Art, Bombay.
2	Dhurandhar, Sunder Motiram ..	Do.
3	Powdwal, Shamrao Gajanan ..	Do.
4	Choghale, Vinayak Krishnarao ..	Do.
5	Ghoting, Madhukar Pundlik ..	Do.
6	Jaradi, Narayan Devshibhai ..	Kalabhavan, Baroda.
7	Reuben, Reuben Simon ..	Sir J. J. School of Art, Bombay.
8	Shastri, Janardan Dalsukhram ..	Do.
9	Balaporia, Shiavax Rattanshaw ..	Do.
10	Rana, Khadga Narsingha ..	Do.
11	Hadkar, Jagannath Dattatraya ..	Do.
	Jhaveri, Chandravadan Brijmohanlal	Do.
	Shenai, Madhukar Ramchandra ..	Do.
14	Sahani, Gajanan Jaganath ..	Do.
15	Kothari, Naren Kuverji ..	Do.
	Reuben, Solomon Simon ..	Do.
	Vaidya, Vaman Anant ..	Do.
18	Bhatnagar, Madan Kishore ..	Do.

INTERMEDIATE EXAMINATION IN ARCHITECTURE, 1933.

1	Wagle, Shamboo Vinayak ..	Sir, J. J. School of Art, Bombay.
2	Yardi, Sadashiv Raghunath ..	Kalabhavan, Baroda.
3	Kumbhar, Vithal Ramji ..	Sir J. J. School of Art, Bombay.
4	Popli, Kanwar Naunihal Singh ..	Private.
5	Mhatre, Krishnarao Balkrishna ..	Sir J. J. School of Art, Bombay.
6	Patil, Dattaram Shrikrishna ..	Do.
7	Nipane, Ganpati Pandurang ..	Kalabhavan, Baroda.

ADVANCED EXAMINATION IN ARCHITECTURE, 1933.

1	Vaz, Julius Lazarus ..	Sir J. J. School of Art, Bombay.
2	Karlekar, Govind Mahadeo ..	Do.
3	Joglekar, Shridhar Krishna ..	Do.
4	Sharma, Gulab Chand ..	Do.
5	Sharma, Charandas Gandaram ..	Do.
6	Nandwana, Lakha Kalabhai ..	Do.
7	Abdul, Qadir Abdul Gani ..	Do.
8	Anandkar, Motiram Vinayak ..	Do.
9	Belavgi, Mallareddi Hanamareddi ..	Do.
	Chawla, Radhakrishna Ghanshamdas	Private.
11	Baxi, Gopal Narhar ..	Sir J. J. School of Art, Bombay.
	Pithawalla, Sorab Munchersha ..	Do.
13	Dudwadkar, Digamber Narayen ..	Do.
14	Mehta, Gajendraray Vallabhdas ..	Do.
15	Rajadhyax, Vithal Raghunath ..	Do.
16	Powale, Dattatraya Shantaram ..	Do.

DIPLOMA EXAMINATION IN ARCHITECTURE, 1933.

1	D'Lima, William John ..	Sir J. J. School of Art, Bombay.
2	Parelkar, Khanderao Anandrao ..	Do.
3	Bilimoria, Hormusji Jamshedji ..	Do.
4	Palshikar, Shripad Shanker ..	Do.
5	Panchal, Jaykrishna Gopalji ..	Do.
6	Kotasthane, Krishnarao Moreshwar	Do.
7	Burjo-Behram Khushro Pestanjee ..	Do.
8	Talpade, Jayawant Ramrao ..	Do.
9	Dethe, Jayachandra Sadashiv ..	Do.
10	Pastakia, Rustom Hormusji ..	Do.
11	Thakur, Ramrao Keshavrao ..	Do.
12	Tucker, Har Dyal ..	Do.

DRAWING TEACHER'S EXAMINATION.

First Class.

1	Rawal, Gunvantrai Tulsiram ..	Sir J. J. School of Art, Bombay.
2	Artist, Dadi Eruchshaw ..	Do.
3	D'Souza, Patricia Mary (Miss) ..	Do.

Second Class.

4	Badhe, Narayan Motiram ..	Do.
5	Fernandes, Anna Maria Lourdes (Miss) ..	Do.

DRAWING TEACHER'S EXAMINATION—*contd.*

Second Class—contd.

6	Kelkar, Ramchandra Vishnu ..	Sir J. J. School of Art, Bombay.	
7	Platel, Letitia Grace (Queenie) (Miss)	Do.	
8	Bhagat, Madhukant Jekishandas ..	Do.	
9	Jani, Prataprai Ambashankar ..	Do.	
10	Kale, Narayan Moreshwar ..	Do.	
11	Ambekar, Narayan Ramchandra ..	Do.	
12	Hebsur, Gurusiddappa Lingappa ..	Do.	
13	Bapat, Sitaram Mahadeo ..	Do.	
14	Vyas, Gourishankar Brindaban ..	Do.	

Third Class.

15	D'Lima, Phyllis Olinda (Miss) ..	Do.	
16	Anaskar, Vaman Chidambar ..	Do.	
17	Mulla Abdul Khadar Shaman Saheb	Do.	
18	Baker, Abigail Daniel (Miss) ..	Do.	
19	Naik, Janardan Govind ..	Do.	
20	DeSouza, Mary Rosie Francis (Miss)	Do.	
21	Bhatt, Shambhooprasad Someshwar	Do.	
22	Sutaria, Shankerbhai Becharbhai ..	Do.	
23	Suxena, Gangacharan Kalicharan ..	Do.	
24	Tendle, Ramakant Balkrishna ..	Do.	(*Ex*-student).
25	Karandikar, Yeshawant Sitaram ..	Do.	
26	Trivedi, Janardan Ramshankar ..	Do.	
27	Puranik, Sitaram Vinayak ..	Do.	
28	Shaikh Gulammohamed Banumia ..	Do.	
29	Raje, Malhar Dattatraya ..	Do.	
30	Thakur, Mahadeo Atmaram ..	Do.	
31	Mayekar, Dattaram Ganoo ..	Do.	
32	Deshpande, Krishnaji Apparao ..	Do.	
33	Tekam, Jageshwar Singh ..	Do.	

DRAWING MASTER'S EXAMINATION, 1933.

1	Dadarkar, Kashinath Govind ..	Robert Money School, Bombay.
2	Maluste, Mahadeo Narayan ..	Sir Elly Kadoory School, Mazgaon, Bombay.
3	Ghanekar, Jagannath Gopal ..	Maharajah's High School, Mysore.
4	Dhekne, Digambar Vaman ..	A. E. S. High School, Bombay.
5	Tungar, Shivram Bapurao ..	St. Saviour's High School, Ahmednagar.

ART MASTER'S EXAMINATION, 1933.

1	Kulkarni, Shankar Balwantrao	.. B. V. S. Parsi High School, Karachi.
2	Adurkar, Vasudeo Sitaram	.. Sir J. J. School of Art, Bombay.
3	Pednekar, Kirat Babli	.. *Ex*-student, Sir J. J. School of Art, Bombay.
4	Chavan, Shashikishore Shridhar	.. Sir J. J. School of Art, Bombay.
5	Reuben, Sipporah Sybil (Miss)	.. Do.

LIST OF CANDIDATES WHO WERE AWARDED PRIZES IN THE DRAWING GRADE EXAMINATIONS HELD IN THE YEAR 1932.

N.B.—The name of the school by which a candidate was presented for examination is shown above.

ELEMENTARY DRAWING GRADE EXAMINATION.

Bombay Presidency.

Bhiria, K. C. Academy—
(1) Sabhago Ganomal Lalwani .. Prize for Design.

Bhusaval, D. S. High School—
(2) Pandit Bapoo Patil .. .. Do. Design.

Bombay, Gokuldas Tejpal High School—
(3) Dharamsi Purushottam Ashar .. Do. Object Drawing.

Bombay, M. K. Bhatia High School—
(4) Gokaldas Sunderdas Kapadia .. Do. Memory Drawing.

Bombay, Sir J. J. School of Art—
(5) Parish Nath Banerjee .. .. Do. Design.
(6) Guderian Fonda (Miss) .. .. Do. Nature Drawing.
(7) Shashikant Jayakrishna Majmudar.. Do. Nature Drawing.
(8) Ahmedalli Abdul Majid Razvi .. Do. Object Drawing.

Broach, Motlabai Wadia Girls' High School—
(9) Gandhy, Perin Jehangir (Miss) .. Do. Design.

Broach, R. S. Dalal High School—
(10) Shantilal Maganlal Shah .. Do. Design.

Honavar, New English School—
(11) Raghunath Manjappa Naik .. Do. Object Drawing.

Nargol, N. M. Wadia High School—
(12) Darabshaw Rattanshaw Karbhari.. Do. Nature Drawing.

Pardi, D. C. Omrigar Sarvajanik High School—
(13) Manibhai Gulabbhai Desai .. Do. Nature Drawing.

Pen, Private High School—
(14) Shrirang Dattatraya Varerkar .. Do. Design.

Poona, New English School—
(15) Raghunath Laxman Kanire .. Do. Memory Drawing.
(16) Vasant Mahadeo Sainkar .. Do. Nature Drawing.

Sangamner, D. M. Petit High School—
(17) Laxminarayan Gopaldas Kasat .. Prize for Memory Drawing.

Thana, B. J. High School—
(18) Madhav Dattatraya Gangal .. Do. Nature Drawing.

Vaso, High School—
(19) Appabhai Bhogilal Patel .. Do. Design.

Central Provinces.

Bilaspur, Municipal A.-V. School—
(20) Govind Laxman Gurjar .. Prize for Nature Drawing.

Buldana, Government High School—
(21) Bhagwant Pandurang Salunkhe .. Do. Nature Drawing.

Burhanpur, Robertson High School—
(22) Mohd. Atiqulla Mohd. Shokatulla .. Do. Object Drawing.

Sarangarh, E. High School—
(23) Sadanand Kanwal Singh Koka .. Do. Design.

Saugor, Government High School—
(24) Gopaldas Ganesh Prasad Gupta .. Do. Nature Drawing.

Wardha, Normal School for Men—
(25) Hanuman Mahabir Thakur .. Do. Nature Drawing.

INTERMEDIATE DRAWING GRADE EXAMINATION.

Bombay Presidency.

Ahmednagar, Education Society's High School—
(1) Shridhar Parashuram Deshpande .. Prize for Design.
(2) Shivram Vasudev Godbole .. Do. Design.
(3) Balvant Bhikaji Kale .. .. Do. Nature Drawing.

Baroda, Kala Bhawan—
(4) Nathubhai Bhagwandas Mistri .. Do. Scale Drawing and Lettering.
(5) Beniprasad Sharma .. .. Do. Scale Drawing and Lettering.

Bombay, Bai Kabibai Hindu High School—
(6) Ratilal Punjabhai Patel .. Do. Memory Drawing.

Bombay, Sir J. J. School of Art—		
(7) Joaquim Alvares	Prize for	Object Drawing.
(8) Neranjan Nath Madhu Kaul ..	Do.	Design.
(9) Kusum Vasudeo Ketkar (Miss) ..	Do.	Design.
(10) Nilkanth Balkrishna Paradkar ..	Do.	Object Drawing.
(11) Sista Gopalam Sembanna Shastri ..	Do.	Nature Drawing.
(12) Piroj B. Engineer (Miss) ..	Do.	Design.
(13) Dhirajlal Jagjiwan Shah ..	Do.	Design.
Bulsar, Bai Avabai High School—		
(14) Chhotubhai Damodar Gajjar ..	Do.	Nature Drawing.
Dapoli, Technical School—		
(15) Keshav Sitaram Sawant ..	Do.	Design.
Deolali, Barnes High School for Boys—		
(16) Aubrey Bacon	Do.	Object Drawing.
(17) Do.	Do.	Freehand Drawing.
(18) Stanford Jones	Do.	Object Drawing.
Devgad, Shri Ram English School—		
(19) Balkrishna Maheshwar Bondale ..	Do.	Design.
Gadag, Municipal High School—		
(20) Shankar Raghunath Karjgar ..	Do.	Object Drawing.
Gondal, Sagramji High School—		
(21) Shantilal Naranji Pipaliya ..	Do.	Memory Drawing.
(22) Harilal Khodabhai Satodia ..	Do.	Memory Drawing.
Jambusar, Municipal High School—		
(23) Krashnalal Trikamlal Shah ..	Do.	Design.
Karwar, Hindu School—		
(24) Anton Fernandes	Do.	Nature Drawing.
Kolhapur, Rajaram High School (Private candidate)—		
(25) Shankar Ramchandra Sangar ..	Do.	Object Drawing.
Nasik, Government High School—		
(26) Chindhu Lalaji Pawar	Do.	Nature Drawing.
(27) Bhaskar Annashet Sonar ..	Do.	Object Drawing.

Panchgani, Parsi High School—		
(28) Peter Luis Athaide	Prize for	Nature Drawing.
Pen, Private High School—		
(29) Chintaman Anant Damle ..	Do.	Nature Drawing.
Poona, New English School (Private candidate)—		
(30) Ramchandra Yeshwant Bhat ..	Do.	Object Drawing.
Satara, New English School—		
(31) Mukund Ramchandra Kathawate..	Do.	Design.
(32) Do. ..	Do.	Object Drawing.
Shuklatirth, Narmada High School—		
(33) Anshunath Chaturbhai Patel ..	Do.	Design.
(34) Harshadbhai Prabhubhai Patel ..	Do.	Design.
Surat, I. P. Mission High School—		
(35) Freny Dinshaw Gyara ..	Do.	Nature Drawing.

Central Provinces.

Damoh, Government High School—		
(36) Banwari Lal Raghunath Prasad ..	Do.	Object Drawing.
Drug, Government High School—		
(37) Mac-George Tobin Cyril ..	Do.	Object Drawing.
Nagpur, Hislop Collegiate High School—		
(38) Narayan Hansraj Kulkarni ..	Do.	Freehand Drawing.

Central India.

Indore, School of Art—		
(39) Sajjansing Tejsing Bhandare ..	Prize for	Object Drawing.
(40) Indradutta Zamanlal Dwivedi ..	Do.	Design.
(41) Ramprasad Maganlal Vyas ..	Do.	Nature Drawing.
(42) Shyamsunder Ramkrishna Vyas ..	Do.	Object Drawing.
Neemuch, C. C. C. School—		
(43) Kishan Lal Ner Singh Lal Tilangi..	Do.	Scale Drawing and Lettering.
Sitamau, Sir Ramsingh High School—		
(44) Samir Mal Harkawat	Do.	Object Drawing.

BOMBAY : PRINTED AT THE GOVERNMENT CENTRAL PRESS.

Intermediate Drawing Grade Examination.

NATURE DRAWING.

Gajjar, Chhotubhai Damodhar.

Bai Avabai High School, Bulsar.

LIBRARY OF THE ... BOMBAY ... BRANCH OF THE ... SOCIETY

Intermediate Drawing Grade Examination.

DESIGN.

Harshadbhai Prabhubhai Patel.

R. S. Dalal High School, Broach.

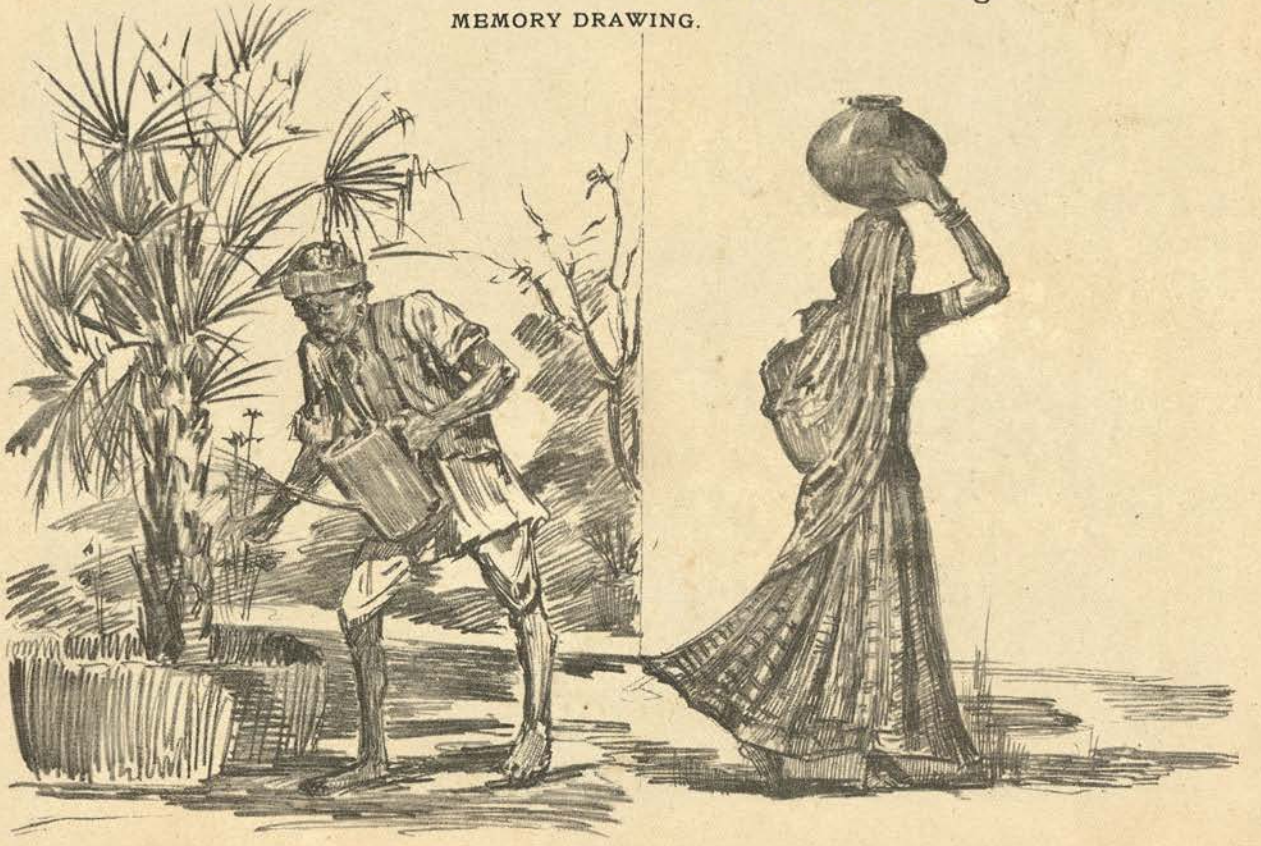
Intermediate Examination in Drawing and Painting.

PAINTING FROM LIFE.

Joshi, Murlidhar Sadashiv. *Sir J. J. School of Art, Bombay.*

Intermediate Examination in Drawing and Painting.

MEMORY DRAWING.



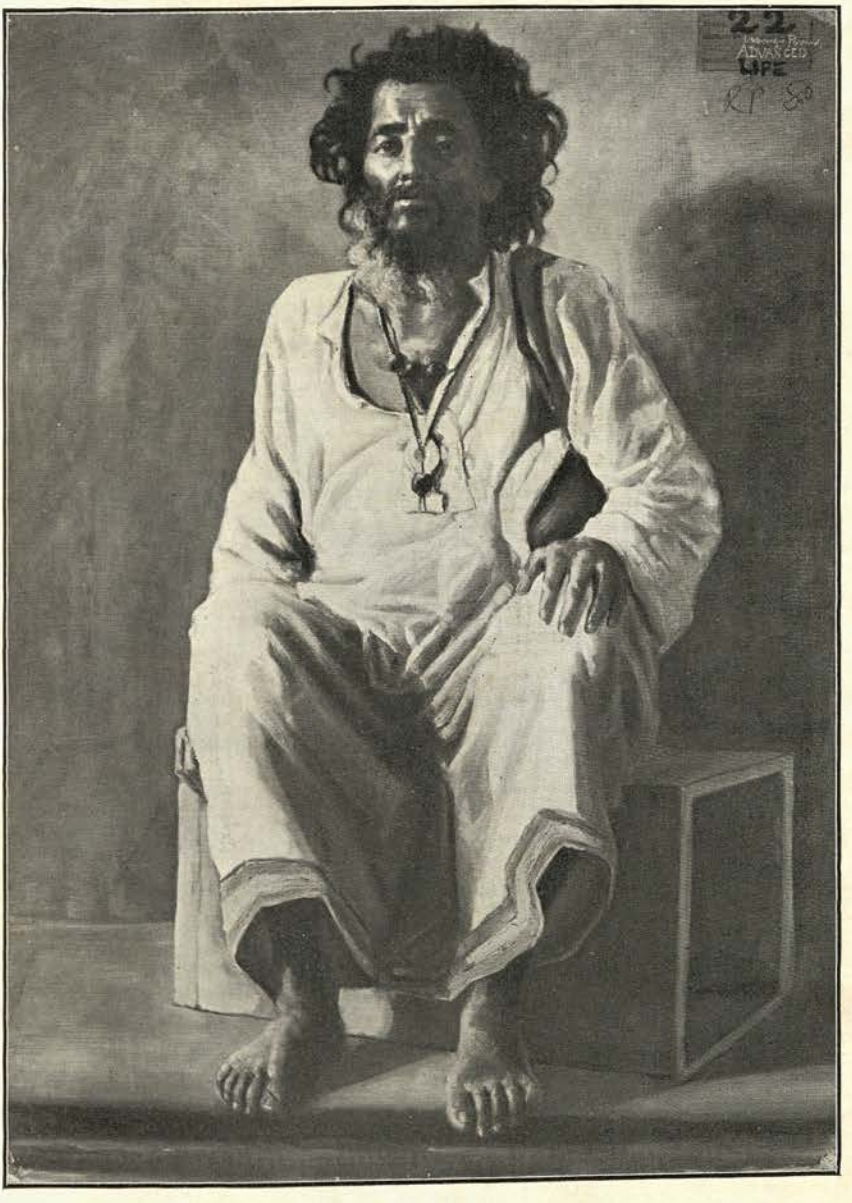
ROYAL LIBRARY OF THE BOMBAY BRANCH OF THE

Cartoor, Govindswamy Ramaswamy.

Sir J. J. School of Art, Bombay.

Advanced Examination in Drawing and Painting.

PAINTING FROM LIFE.



Rajadhyax, Bhalchandra Rajaram. *Sir J. J. School of Art, Bombay.*

Diploma Examination in Drawing and Painting.

Joshi, Manohar Shridhar.

School of Art, Indore.

Drawing Teachers' Examination.

OBJECT DRAWING AND LIGHT AND SHADE.

Bhagat, Madhukant Jekishandas.

Sir J. J. School of Art, Bombay.

Elementary Examination in Modelling.

MODELLING DESIGN.

Pai, Narayan Narsinh, *Sir J. J. School of Art, Bombay.*

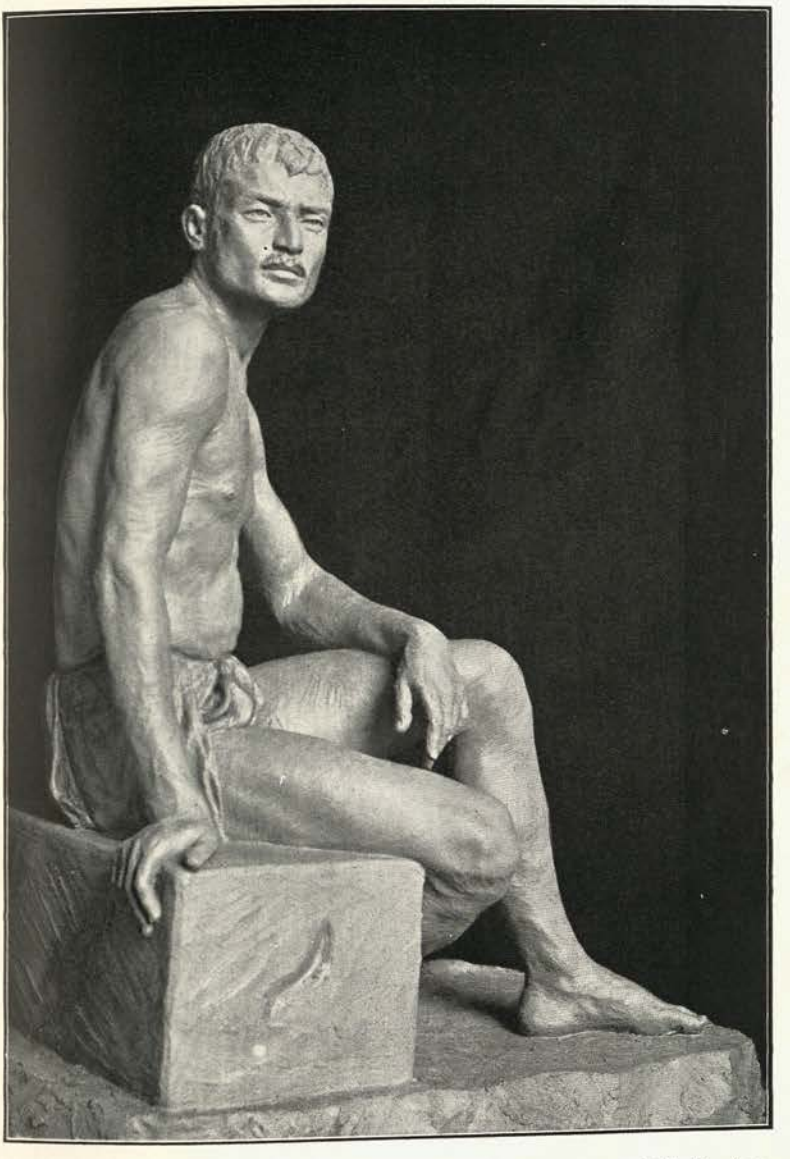
Advanced Examination in Modelling.

MODELLING DESIGN.

Bandivdekar, Gajanan Bhaoorao. *Sir J. J. School of Art, Bombay.*

Advanced Examination in Modelling.

MODELLING FROM LIFE.

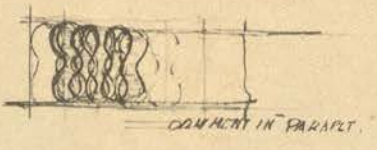


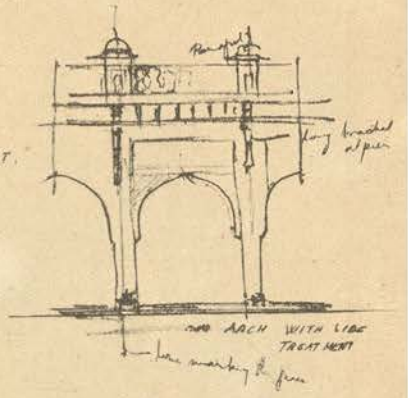
Bandivdekar, Gajanan Bhaoorao — *Sir J. J. School of Art, Bombay.*

Advanced Examination in Architecture.

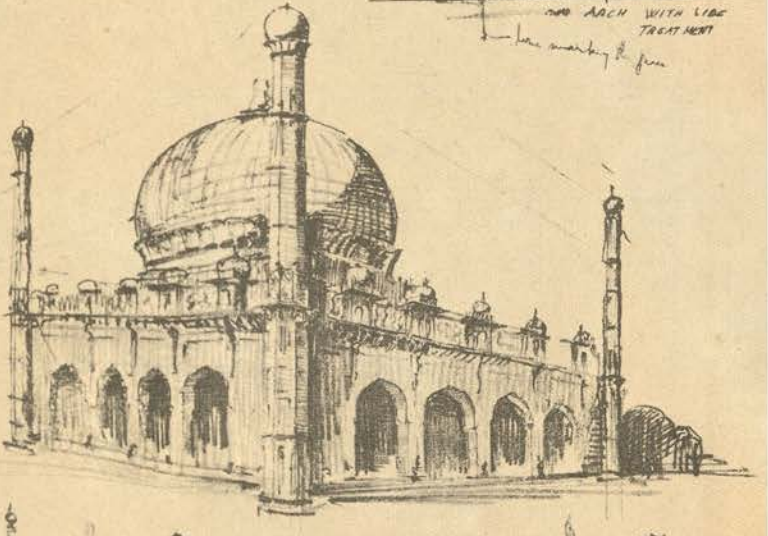
HISTORY OF ARCHITECTURE, EXAMINATION WORK.

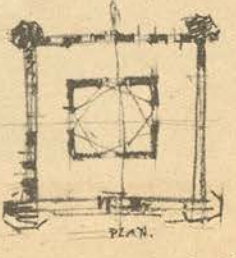
QUEST NO 4





THE EBRAHIM ROZA
BIJAPUR.



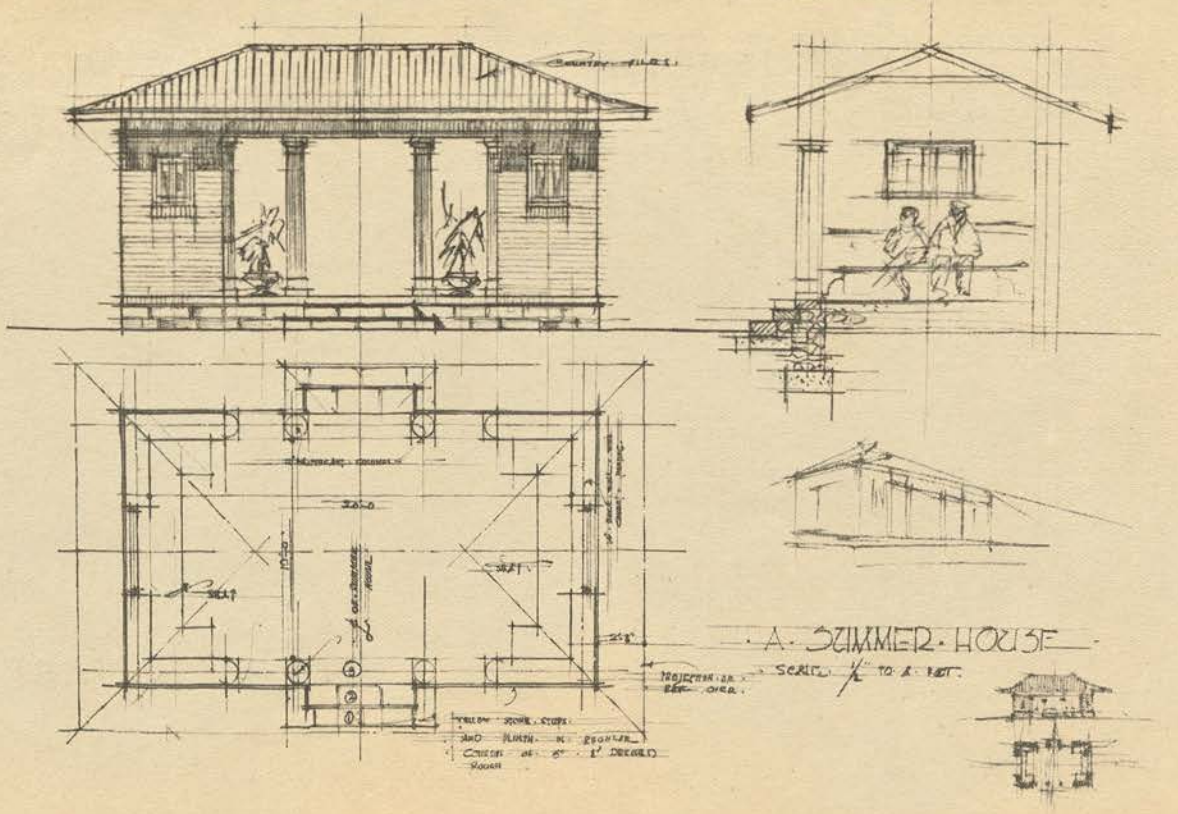


Vaz, Julius Lazarus

Sir J. J. School of Art, Bombay.

Diploma Examination in Architecture.

PRINCIPLES OF COMPOSITION, EXAMINATION WORK.

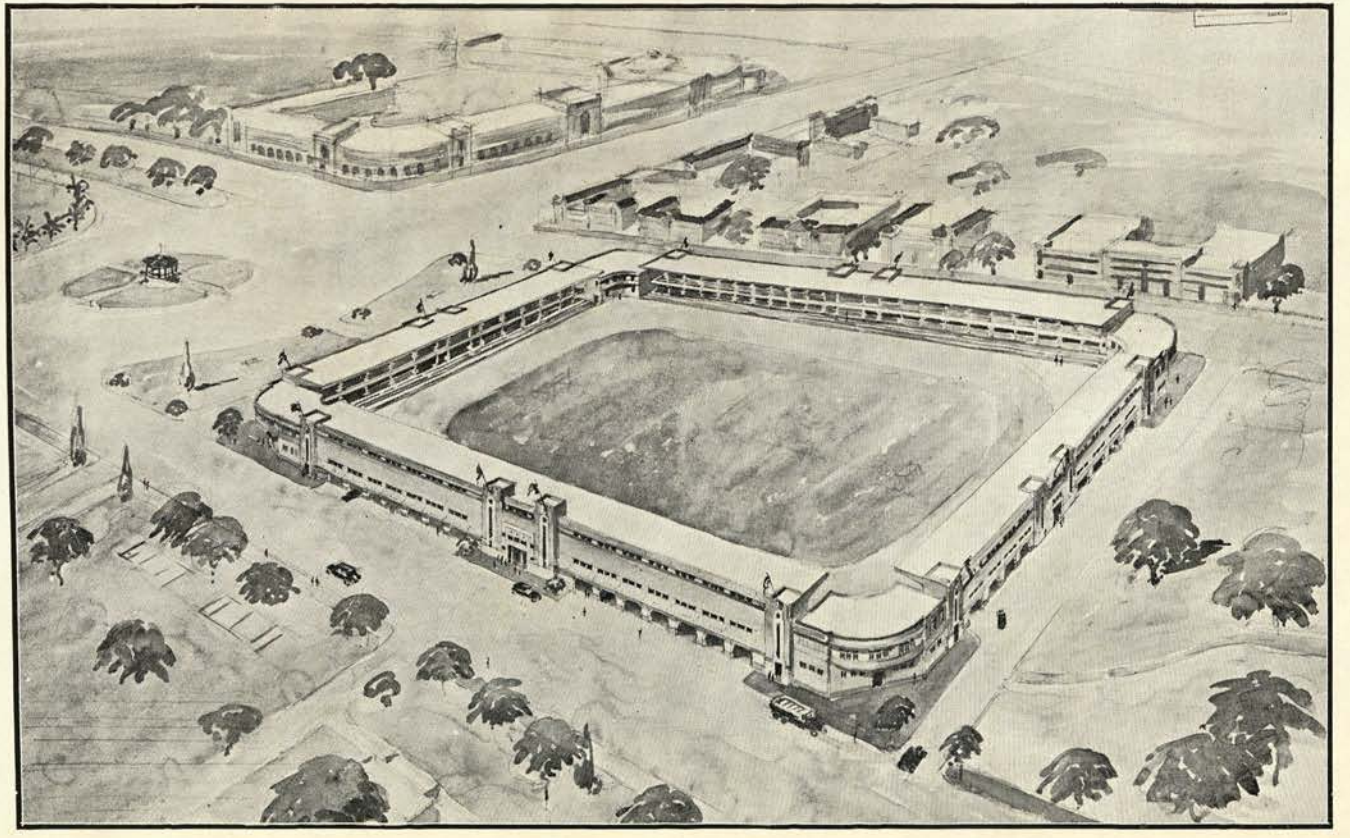


Parelkar, Khanderao Anandrao.

Sir J. J. School of Art, Bombay.

Diploma Examination in Architecture.

DESIGN, EXAMINATION WORK.

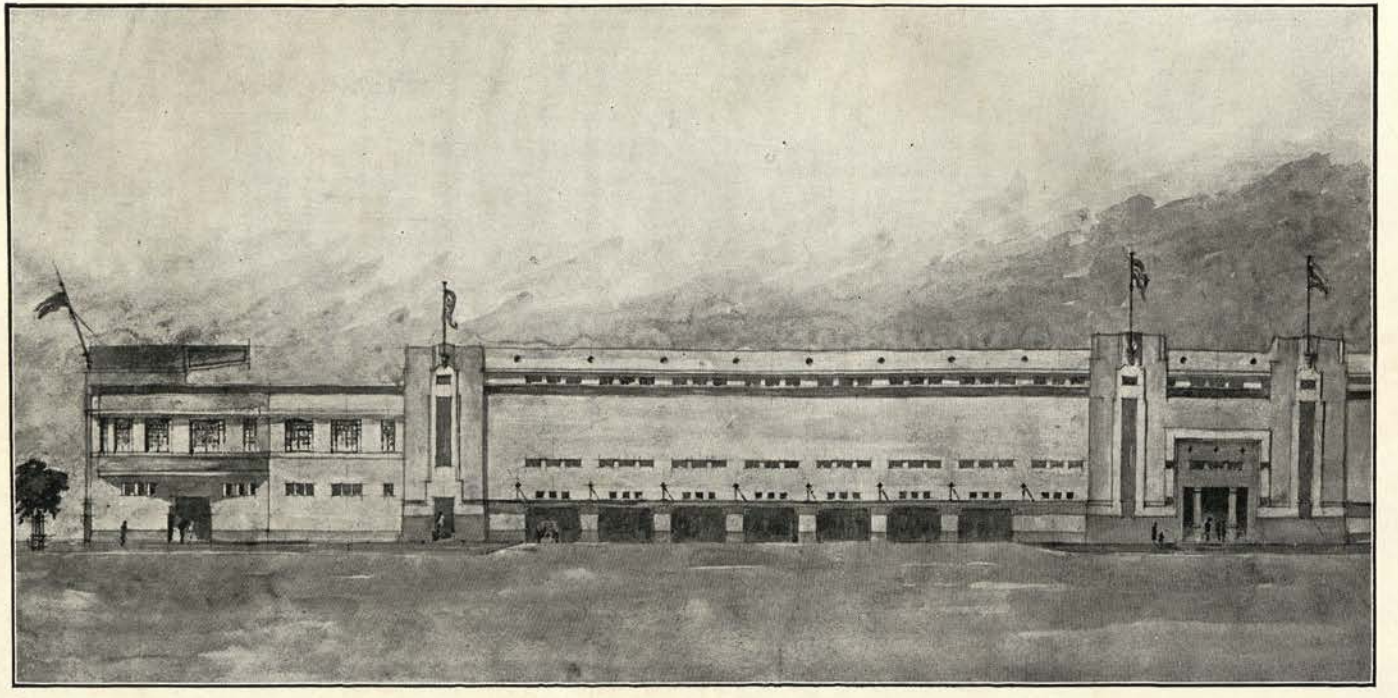


D'Lima, William John.

Sir J. J. School of Art, Bombay.

Diploma Examination in Architecture.

DESIGN.



D'Lima, William John.

Sir J. J. School of Art, Bombay.

Government of Bombay

Annual Report

of the

Sir J. J. School of Art, Bombay

For the Year 1934-35

with

An Appendix containing Government of Bombay Drawing and Art Examination Papers and Examiners' Reports, 1935

[Price—Re. 1 As. 4 *or* 2*s*. 3*d*.]

BOMBAY
PRINTED AT THE GOVERNMENT CENTRAL PRESS
1936

Obtainable from the Superintendent, Government Printing and Stationery, Bombay, or through the High Commissioner for India, India House, Aldwych, London, W.C.2, or through any recognized Bookseller

REPORT OF THE SIR J. J. SCHOOL OF ART

1934-35

133767

CONTENTS.

	Pages.
Staff	ii
Annual Report of the Sir J. J. School of Art, Bombay, for the year 1934-35.	1–8
Appendix—Government of Bombay Drawing and Art Examination Papers and Examiners' Reports, 1935 :—	
Note	11
(1) Report on the Examinations in Drawing and Painting and in Modelling	13
(2) Report on the Drawing Teachers' Examination	15
(3) Report on the Drawing Masters' and Art Masters' Examinations ..	15
(4) Report on the Examinations in Architecture	16
(5) Report on the Elementary and Intermediate Drawing Grade Examinations, 1934	17
Examination Question Papers :—	
Elementary Grade Papers	20
Intermediate Grade Papers	23
Drawing and Painting Examination Papers	28
Modelling Examination Papers	35
Teachers' Examination Papers	39
Architectural Examination Papers	45
List of successful candidates :—	
Drawing and Painting Examinations	55
Modelling Examinations	58
Teachers' Examinations	59
Architectural Examinations	59
List of Prize Winners :—	
Elementary Drawing Grade Examination	61
Intermediate Drawing Grade Examination	62

Sir J. J. SCHOOL OF ART, BOMBAY.

Staff.

Director	W. E. Gladstone Solomon, K-i-H., R.B.C., I.E.S., J.P.
Deputy Director	C. R. Gerrard, A.R.C.A., R.B.A., R.O.I.
Superintendent, Reay Art Workshops.	F. R. Joseph.

Teaching Staff.

Painting	K. B. Chudekar, A.M. V. R. Talavdekar, A.M. S. Fernandiz, G.D. (Art). G. H. Nagarkar, G.D. (Art). A. A. Bhonsule, G.D. (Art). P. V. Bodas, G.D. (Art). Miss M. Henderson, A.M. R. D. Dhopeshwarkar, G.D. (Art).
Sculpture	B. K. Goregaokar, B.A., G.D. (Modelling). K. A. Chetty, G.D. (Modelling).

Visiting Professors.

Sculpture	Rao Bahadur G. K. Mhatre (Honorary).
Anatomy	Assistant Surgeon Dr. P. S. Dastur, M.S. (Bom.), B.M.S.
Fellows (Painting)	J. M. Ahivasi, G.D. (Art). S. G. Jamblikar, G.D. (Art). H. A. Madan, G.D. (Art).

Architecture.

Professor of Architecture ..	Claude Batley, A.R.I.B.A.
Assistant Professor of Architecture. .	C. M. Master, M.A., F.R.I.B.A.
Studio Assistant	V. G. Kalekar, G.D.Arch.
Secretary	G. B. Kshirasagar.

Visiting Professors.

E. C. Henriques, F.R.I.B.A.
S. H. Parelkar, A.R.I.B.A.
S. J. Narwekar, A.R.I.B.A.
S. S. Reuben, A.R.I.B.A.

Visiting Teachers.

V. N. Chemburkar, G.D.Arch.
M. K. Jadhav, G.D.Arch.
D. G. Karanjgaokar, G.D.Arch.

Lord Reay Art Workshops.

Master-Craftsmen	..	.. D. N. Pitale. S. B. Samel. C. D. Bhawsar. B. N. Wadke. Khimji Tricum. J. V. Rupawalla. Abdonio D'Costa. P. G. Mistry.
Drawing	..	.. D. B. Samel.
Head Clerk	..	.. V. B. Kuvalekar.
Clerks	..	.. G. R. Nawathe. S. G. Gulgule. D. S. Kubal.

ANNUAL REPORT OF THE SIR J. J. SCHOOL OF ART, BOMBAY, FOR THE YEAR 1934–35.

The outstanding event of the year was the Exhibition of Modern Indian Art in London which was organised by the India Society and which was opened by Her Royal Highness the Duchess of York on December the 10th, 1934. The organiser of this Exhibition in London on behalf of the India Society was Mr. John de la Valette and the collection of the exhibits was made by Regional Committees in India which represented the different Provinces. The Regional Committee of Bombay was under the patronage of His Excellency the Governor of Bombay and was constituted as follows :—

President.

The Hon'ble Sir Phiroze C. Sethna, Kt., O.B.E.

Members.

Mr. M. R. Jayakar, M.A., LL.B., Bar-at-Law.
Lady Beaumont.
Mr. R. B. Ewbank, C.S.I., C.I.E., I.C.S.
Mr. W. E. Gladstone Solomon, K-i-H., R.B.C., I.E.S.
Mr. K. H. Vakil, B.A., LL.B., M.R.A.S. (Hon. Secretary).
The Rt. Revd. the Lord Bishop of Bombay.
Mr. Claude Batley, A.R.I.B.A.
Rao Bahadur G. K. Mhatre.
Mr. V. V. Oak, Bar-at-Law (Hon. Treasurer).
Mr. B. V. Talim.
Mr. M. F. Pithawalla.
Mr. M. A. Joshi.
Mr. H. F. King, F.R.I.B.A.

Mr. Ewbank was then on leave in England. Mr. Gladstone Solomon proceeded on leave to Europe in May 1934, and was deputed by the Government of Bombay to supervise the exhibits of the Bombay Section of the Exhibition from October to December 1934. The Regional Committee in Bombay succeeded in collecting some excellent exhibits and these were hung and catalogued by Mr. Gladstone Solomon, after careful selection had been made by him and Mr. Ewbank assisted by Mr. Terrick Williams, R.A., Sir Brumwell Thomas, F.R.I.B.A., and Mr. Merrifield, the well-known sculptor. This Exhibition was a great success and came as something of a surprise to the London Art Critics who had not realised the artistic capacity of Bombay. The Bombay Room was the only

Section of the Exhibition which was illustrated in the London Press, during the period of its duration ; these illustrations appeared in most of the leading Dailies and illustrated Journals. There was a remarkable consensus of opinion as to the high merit of work shown by Bombay, in particular by the younger men whose distinctively Indian work was much appreciated. Among the best exhibits were the Mural Paintings and Cartoons by Messrs. Shukla, Ahivasi, Parekh, Adurkar, Solegaonkar, Bhanu Smart, Gondhalekar, and many others including several Indian ladies, such as Miss Rajadhyax, Miss Siodia, Miss Motiwalla, Miss Mucadum, Miss Fernandes, etc, etc. The Sculpture exhibits, which were not numerous, included some very good things by Messrs. R. P. Kamat, Shamrao Mhatre, N. A. Dere and others. The former exhibited his gold medal Relief from the Royal Academy. It is a pity that owing to the fact that the Bombay exhibitors priced their works much too highly, not many sales were effected. But the net result was that London saw for the first time, and recognised this extremely valuable and individual contribution, and the importance of what the Bombay School of Art is doing. Mr. Gladstone Solomon delivered a lecture on "Modern Art in Western India," before the India Society in the Lecture Hall of the Royal Society, Burlington House, on November 31st, 1934. Mr. John de la Valette presided and there was a distinguished audience. On this occasion, more than 60 slides of the students' work were shown on the screen. Lord Lloyd was present, and made a most helpful speech, warmly supporting the work of the Bombay School, a very timely and useful aid to Indian Art in London.

During the absence of the Director in London Mr. H. Foster King, F.R.I.B.A., acted as Director of the School of Art with Mr. J. A. Lalkaka as Associate Director. The School co-operated vigorously with the Regional Committee, by organising a students' concert in order to raise funds for the exhibition in London. This entertainment was held at the Royal Opera theatre, Bombay, on 20th September 1934 and was a very great success. The Theatre was crowded with a most enthusiastic audience, and the proceeds of this excellent students' enterprise amounted to Rs. 2,073–7–0 (inclusive of small donations) which was handed over to the Regional Committee.

Drawing and Painting.

There was a slight increase in the number of students in the Drawing and Painting Classes, and the examination results were satisfactory.

The "Miss Dolly Cursetjee Prizes Competition" for Mural Decoration produced a good selection of work, which was submitted by the 3rd, 4th, and 5th Year Drawing and Painting Students, also by the Mural Decoration, and Modelling Classes. In this competition, the first prize was awarded to Mr. N. N. Patkar, and two second prizes to Messrs. J. V. Ubale and N. A. Dere respectively.

Mr. Charles R. Gerrard, A.R.C.A., R.B.A., R.O.I., was appointed Deputy Director of the School of Art in place of Mr. J. A. Lalkaka from the 22nd February 1935.

This year's annual excursion tour was conducted by the Director with two assistant teachers to Udaipur in February. The students executed many paintings and sketches of the Lake Palace, the Maharana's Palace, and views of the city, bringing back to Bombay some most successful work.

During the year under report, Messrs. G. H. Nagarkar and P. V. Bodas, Assistant teachers in the School, were deputed by Mr. Solomon to visit the " Rang Mahal " Palace of the Holkar at Chandor, district Nasik, in June 1934 on the suggestion of Mr. H. F. Knight, I.C.S., Secretary to Government, Educational Department. These two teachers inspected the paintings in the " Rang Mahal " Palace, got them photographed and submitted a report with 20 photographs making some useful suggestions for preserving the paintings in the " Rang Mahal " Palace to Mr. F. Knight, and to the Resident at Indore. The Secretary to the Agent to the Governor General in Central India has conveyed the thanks of the Indore Government to the Director of the School of Art for the useful suggestions made in the report for the proper preservation of the paintings.

Messrs. J. M. Ahivasi, G.D.Art., S. G. Jamblikar, G.D.Art, and H. A. Madan, G.D.Art, were appointed Fellows in Painting.

Drawing Grade Classes.

There was a slight decrease in the number of students in these Classes, but the results in the examinations were very good, there being 70 per cent. successes. The progress throughout in the Intermediate and Elementary Grade drawing has reached a high standard, and much capable work was done.

Normal Class for Drawing Teachers.

Ninety-six candidates from various divisions and 6 from the School of Art holding the Government Diploma, Advanced Painting, or the Modelling Certificates, appeared for admission. A total of 40 candidates were admitted. The standard of work on the whole was satisfactory.

School of Sculpture.

The progress achieved by this department was very satisfactory both in the examination results and the actual work done during the year. The Ruler of Aundh's order for six miniature statues from the antique which was placed with the School of Sculpture was executed by the students.

School of Architecture.

At the beginning of the Session there were 124 students including one lady student in the Architectural Section of the Sir J. J. School of Art, and at its close 118 as compared with 116 and 108 respectively for the Sessions 1933–34.

These students were distributed as follows :—

	Admitted.	At the end of the Session.
1st Year (Preparatory)	22	18
2nd Year (Elementary)	28	27
3rd Year " A " (Intermediate)	5	5
3rd Year " B " (Advanced)	18	16
3rd Year " Remove " (Advanced) ..	14	14
4th Year (Diploma)	28	29
5th Year (R.I.B.A. Final) . ..	9	9
	124	118

There were only 22 acceptable applications for admission to the 1st Year Class, and all joined both the Morning and the Day School Classes. The Day School consisted of 74 students in the beginning, and 70 at the conclusion of the session, and was divided into three divisions, 1st Year, 2nd Year and seniors.

At the close of the Sessions 97 took the Government Examinations in Architecture as compared with 75 in the last session.

The average number on the monthly roll was 103 and the average daily attendance was 97. The amount of fees collected was Rs. 11,093-14-0 as against Rs. 10,195 collected last year. Out of this Rs. 7,392-14-0 were collected from the students attending the whole Day morning and Day School Classes ; Rs. 3,701 from those attending only the morning session. Fees from students from outside the Bombay Presidency amounted to Rs. 3,862 and was made up by—

One in the R.I.B.A. Final Class,

Four in the Diploma Class,

Eight in the 3rd Year " B " (Advanced),

Two in the 3rd Year " Remove " (Advanced),

One in the 3rd Year " A " (Intermediate),

Five in the 2nd Year Class (Elementary), and

Five in the 1st Year Class (Preparatory).

The number of Matriculates in this Section in the year under report was 111 as compared with 86 of the last session.

There has been no change in the Staff except that in the place of Mr. N. D. Narielwalla who was working as the Studio Assistant last year, Mr. V. G. Kalekar, G.D. Arch., and winner of the Wittet Memorial Travelling Scholarship for the year 1933-34 was appointed as Mr. Narielwalla obtained an important position as an Assistant Architect on the staff of the Public Works Department of the Hyderabad State (Deccan).

The personnel of the regular staff was as follows :—

1. Mr. Claude Batley, A.R.I.B.A., Professor of Architecture,
2. Mr. C. M. Master, M.A., F.R.I.B.A., Assistant Professor of Architecture,
3. Mr. V. G. Kalekar, G.D.Arch., Studio Assistant, and
4. Mr. G. B. Kshirasagar, Secretary.

This staff in the session under review was assisted by only 4 visiting Professors and 3 Assistant Teachers, viz.—

Visiting Professors.

1. Mr. E. C. Henriques, F.R.I.B.A.,
2. Mr. S. H. Parelkar, A.R.I.B.A.,
3. Mr. S. J. Narwekar, A.R.I.B.A, and
4. Mr. S. S. Reuben, A.R.I.B.A.

Assistant Teachers.

1. Mr. V. N. Chemburkar, G.D.Arch.,
2. Mr. M. K. Jadhav, G.D.Arch., and
3. Mr. D. G. Karanjgaokar, G.D.Arch.

This year the Assistant Professor of Architecture accompanied by the Studio Assistant and one Assistant Teacher conducted the Annual Study Excursion to Bellur, Hulebid, Mysore, and Bangalore; the party consisted of 26 students of whom 14 went entirely at their own expense, and the party brought back some very useful measured drawings of the ancient temple at Bellur. Thanks are due to the Mysore State for giving permission for the party to measure and for generally assisting it during its stay.

Messrs. Raza, Fayazzuddin, and Doctor, past students of this School, returned from England after passing the Associateship Examination in London and Mr. H. N. Dallas passed the same Examination held in India.

This Section of the School co-operated with the other sections in arranging the performance in aid of the Indian Art Exhibition held in London, on behalf of the Western India Regional Committee.

Mr. V. S. Palshikar, G.D.Arch., was awarded the Wittet Memorial Travelling Scholarship for the year under report.

The Literary and Debating society of this section of the school had another successful year for the session under report and in the annual tournaments of the School Gymkhana many students from this Section carried away prizes in different games.

The Reay Art Workshops.

Owing to the abolition of scholarships and the levy of fees with effect from 1933, the number of students on the rolls went down considerably. Important work continued to be done in these Workshops; 30 orders were received, of which 4 were from outsiders, and 26 were either from the School of Art or from different sections of the workshop. An important feature was the completion of a Coat-of-Arms carved in grey stone for the Right Honourable Sir Frederick Sykes, also one Village Challenge Shield for his Village Uplift scheme.

Receipts from the sale proceeds of articles manufactured at the Workshops during the year 1934–35 amouted to Rs. 448–12–9 as against Rs. 690–12–6 of the last year. The total amount of fees realised during the year under report was Rs. 2,508.

STATISTICS.

The number of students on the rolls of the Drawing and Painting, Modelling and Architectural Sections of the School of Art on the 31st March 1935 was 439 as against 425 of the previous year :—

——	Boys.	Girls.	Total.
Europeans and Anglo-Indians	3	4	7
Indian Christians	19	8	27
Brahmins	143	7	150
Other Hindoos	127	14	141
Marathas	19	..	19
Kunbis, Kolis, etc.	3	..	3
Artizans	2	..	2
Lingayats	1	..	1
Depressed Classes	1	..	1
Muhammadans	23	..	23
Parsis	32	20	52
Buddhist	2	..	2
Jains	4	..	4
Jews and others	6	1.	7
Total ..	385	54	439

The comparative statement of attendance for the last two years is as under :—

Year.	Average monthly.	Number at the end of the year.
1933–34	400	425
1934–35	420	439

The total expenditure during the year 1934–35 was Rs. 1,26,160 as against Rs. 1,30,677 in 1933–34.

The attendance of students in various classes was as shown below :—

Name of the Class.	1933–34.	1934–35.
Elementary and Intermediate Drawing Grade Classes ..	30	23
Special Shading Classes	12	15
Normal Class for Drawing Teachers	39	40
Drawing and Painting Classes	217	219
Modelling Classes	19	24
Architectural Classes	108	118
Reay Art Workshops	102	101
Total ..	527	540

The total fee receipts for the year ending 31st March 1935 were Rs. 33,281 as against Rs. 31,240 in the previous year :—

Examinations.

Name of Examination.	1933–34.		1934–35.	
	Number appeared	Number passed.	Number appeared	Number passed.
Elementary Drawing Grade	32	22	24	17
Intermediate Drawing Grade	25	20	31	19
Elementary Drawing and Painting	43	34	53	39
Intermediate Drawing and Painting	38	29	34	28
Advanced Drawing and Painting	31	28	31	28
Diploma Drawing and Painting	23	16	32	25
Elementary Modelling	5	5	4	4
Intermediate Modelling	6	6	5	5
Advanced Modelling	4	4	6	6
Diploma Modelling	3	2	5	4
Drawing Teacher's	39	35	40	34
Elementary Architecture	21	16	27	17
Intermediate Architecture..	2	1	5	2
Advanced Architecture	32	20	29	14
Diploma Architecture	20	11	28	11
Total ..	324	249	354	253

APPENDIX CONTAINING GOVERNMENT OF BOMBAY DRAWING AND ART EXAMINATION PAPERS AND EXAMINERS' REPORTS, 1935.

NOTE.

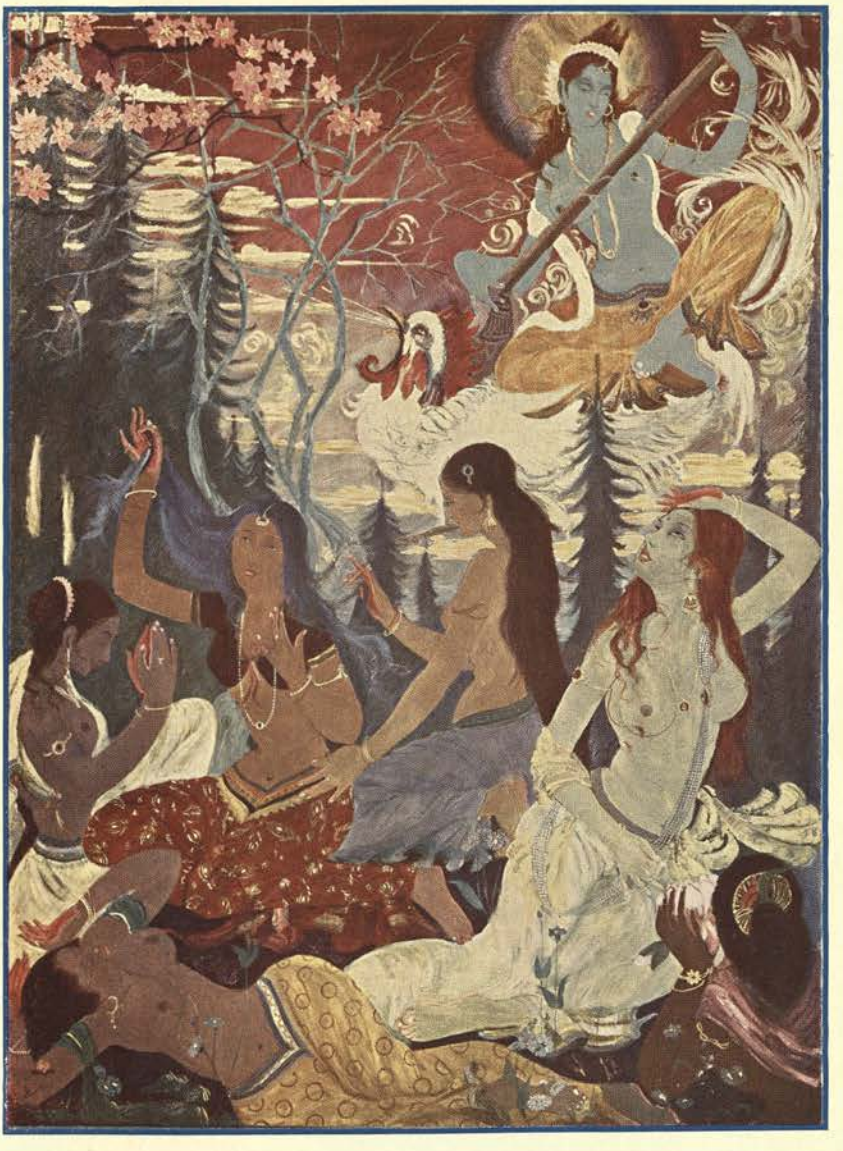
All enquiries regarding the rules and syllabuses for the Drawing Grade Examinations (Elementary and Intermediate Drawing Grade Examinations) should be addressed to the Inspector of Drawing and Craftwork, Bombay Presidency, Bombay.

Particulars regarding the Higher Art Examinations such as Drawing and Painting, Architectural and Modelling, and Drawing Teacher's, Drawing Master's and Art Master's Examinations, and all information in connection with this Appendix required, if any, should be obtained on application to the Director, Sir J. J. School of Art, Bombay.

Copies of this publication are stocked at the Government Book Depôt, Charni Road Gardens, Bombay, to which application for copies should be made direct.

Diploma Examination in Drawing and Painting.

MURAL PANEL.



Miss Gunsundari D. Navalkar. *Sir J. J. School of Art, Bombay.*

REPORT OF THE EXAMINERS UPON THE WORK DONE BY THE CANDIDATES AT THE DRAWING AND ART EXAMINATIONS, 1934-35.

1. REPORT ON THE EXAMINATIONS IN DRAWING AND PAINTING, AND MODELLING.

Examinations in Drawing and Painting.

Elementary Examination in Drawing and Painting.

This year witnessed the largest number of candidates that have ever sat for this Examination the number being 121. 73 passed, 45 failed and 3 were absent.

Head from Life.—The result of this examination was not up to the usual standard, only 3 of the studies being considered worthy of reproduction out of the works of 121 candidates. It is well that candidates should remember that likeness is an important point in this subject and that the relative positions of the features should be planned out before the actual painting is commenced. More attention should also be given to the satisfactory placing of the head on the canvas area. It should also be noted that the problem confronting the candidates is not merely one of copying the wrinkles and details of the face, but students should aim at a broad general treatment.

Head from Cast.—The work in this Section was slightly better, and on the whole a good average standard was maintained. For the guidance of candidates it is recommended that the use of the stump and chalk powder is not satisfactory ; the pencil is the more suitable medium.

Pictorial Composition.—The work in this Section was satisfactory. No less than 15 drawings were recommended for reproduction which is very commendable for such young students.

Perspective.—Outside candidates appearing for this subject were noticeably weak.

Memory.—The work in this Section was on the whole very good.

Intermediate Examination in Drawing and Painting.

Forty-four candidates appeared for this Examination. On the whole, the work was good and 33 passed, representing 75 per cent. successes.

Figure from the Cast, Memory Drawing and Painting from Life were very good ; but *Pictorial Design* and *Perspective,* were weak. In Perspective many candidates were found to be very weak in understanding " Solid Geometry ". The figure from the Cast should not be executed with the Stump and powdered chalk as this is a most unsatisfactory method of treatment, although the life painting was very good, more attention should be given to proportion and breadth of treatment.

Advanced Examination in Drawing and Painting.

There were 50 candidates from which 33 came out successful; 16 failed and one was absent. In the important subject of Anatomy, most of the candidates did very well, showing knowledge of the muscles and bones in action. It is encouraging to find that the memory drawings which the candidates submitted were very satisfactory, and both teachers and students are to be congratulated. In Pictorial Composition, the subject was very well treated, and the rendering of natural types was appreciated.

Painting from Life.—This subject was well attempted by many, but too much attention was given to the detail at the expense of general proportion and mass appreciation.

Diploma Examination in Drawing and Painting.

Two alternative subjects were given this year, and candidates were given the option of either doing a decorative composition, " The Coming of Dawn " or an easel picture " A Market in an Indian Village ". The result of the examination showed that the candidates fully realised the distinction between decorative treatment and a pictorial one. In many cases, the composition showed originality and appreciation of the decorative importance of tone values, and the colour generally was good. The work this year was of decidedly higher standard than in most past years. Several women in particular did extremely well in this difficult test. The following candidates had works selected for reproduction in the Examiners' Reports, viz. (Miss G. D. Navalkar; B. Dhanshankar Smart; A. D. Bootamal. Forty-one candidates appeared in this Examination, out of which there were only 10 failures.

MODELLING EXAMINATIONS.

The progress made by the Elementary, Intermediate, and Advanced candidates was encouraging. In particular, the Modelling from Nature and the designs in the Elementary Examination deserve special mention, as the work in this Section was of outstanding merit. The Intermediate candidates are in future advised to take the trouble to make preliminary sketches from the model who is provided for the purpose. In the Advanced and Diploma Examinations, candidates might with advantage pay more attention to the outline, and drawing of their details. In some cases, foolish mistakes occurred in the drawing, which showed they were pre-occupied with the Composition, and generally more attention is needed in the correct relationship of Perspective in Relief :—

	Passed.	Failed.
Elementary Examination in Modelling ..	5	..
Intermediate Examination in Modelling ..	5	..
Advanced Examination in Modelling ..	6	..
Diploma Examination in Modelling ..	4	1

The Diploma Examination brought out some clever Modelling, and the Perspective was better than usual. The subject " A Village Market

in India," was fully explained in the Examination paper which furnished the following detailed explanation to the candidates of what was required by the Examiners :—" It is necessary to show men and women with children purchasing things ; in fact the usual daily scene which is typical of India." In spite of this some of the candidates executed a version of the subject which was very unlike anything seen in India at the present time. The female figures resembled Greek godesses, and there was little evidence of the beauties inherent in daily life—in India. It is to be hoped that candidates will use their powers of observation to better effect in future.

2. THE REPORT ON THE DRAWING TEACHER'S EXAMINATION.

Forty-four candidates appeared for this Examination, 35 were successful. 3 obtained 1st class, 2 obtained 2nd class while 9 failed.

Taking the result on the whole, the work was very satisfactory. The percentage of passes being 79·6. However although the percentage of passes was high, very few passed with high marks.

Geometry and Perspective.—The general standard of work in these subjects was below the average. The answers in Perspective were unsatisfactory. The candidates were not able to put their theoretical knowledge of principles to practical use.

Blackboard Drawing and Lettering.—Although the standard was tolerably good, it was evident that the candidates did not know how to stand when executing Black Board drawings or how to hold the chalk properly. The Lettering generally was good.

Nature Drawing.—It is to be regretted that with the exception of a few drawings, there was little to commend and the decorative treatment shown were also disappointing.

Design.—A number of candidates did very well in this Examination ; in some cases, originality was shown. But in other cases pleasing designs were ruined by selecting colours which were not pleasing.

Object Drawing.—In a number of cases very successful results were obtained and the majority did very well.

3. REPORT ON THE DRAWING MASTERS' AND ART MASTERS' EXAMINATIONS.

Drawing Masters' Examination.

The five candidates who sat for the examination all passed.

Ornament from the Cast.—The work in this Section on the whole was fairly good.

Still Life.—Most candidates failed to compose the group of objects properly. The water colour used in many cases was neither fresh nor skilfully used.

Nature Drawing and Design.—The work generally was very ordinary, and many decorative treatments of the plant were unsatisfactory.

The book cover design was not specially appropriate ; but the Lettering generally was commendable.

Written and Oral tests.—Good written papers were submitted, and the oral test was satisfactory.

Art Masters' Examination.

Five candidates appeared out of which two passed.

No candidates obtained more than 60 per cent. marks. The general standard of work done, except Life and Figure from the Cast, was just the average. In Still Life the candidates were to arrange their own groups, including drapery, but few students showed much ability in their arrangement.

The figure from Life and Figure from the Cast were hardly worthy of the Art Master's standard.

In the Oral and Written tests, only 2 candidates satisfied the examiners. One candidate failed to answer every question. It is futile for candidates to appear for this Examination, until thoroughly prepared to do so.

4. REPORT ON THE EXAMINATIONS IN ARCHITECTURE.

Elementary Examinations.

There were 41 candidates of whom 28 were either present or past students of the Government School of Art and 13 either private candidates or from outside schools.

All the outside candidates' testimonies were accepted this year although most of them were only on the border line. Of these 41 candidates, 17 passed and 24 failed ; none of those from outside the School of Art succeeded in obtaining pass marks, indeed only one candidate came anywhere near the standard. One candidate No. 36 absented himself from part of the Examination.

The Surveying was perhaps the subject in which candidates showed the least evidence of careful teaching, but the Sciography, Perspective and Building Construction were also very poorly tackled by those outside the School of Art.

Intermediate Examination.

In this examination there were 30 candidates of whom 7 were from the Government School of Art. The testimonies submitted were generally of poor standard and, in some cases, not exactly in accordance with the Schedule I rules, seven sets had to be rejected but one, that of Mr. D. W. Notley, was of exceptionally high standard.

Of the 23 candidates admitted to the Examination 6 passed, 16 failed and one candidate (No. 5) who obtained the highest number of marks,

had to be disqualified as papers relating to the subject in which he was being examined were found in his possession during the examination.

The papers were not well answered, many of the answers on Building Construction being particularly weak, indeed in many instances the work was worse than in the Elementary Examination.

Advanced Examination.

In this examination there were 42 candidates, of whom 33 were either students or *ex*-students of the Government School of Art.

The testimonies presented were not of high standard and four sets had to be rejected. Of the 38 candidates admitted to the Examination two were absent throughout, 17 passed and 19 failed. Of the successful candidates 15 were from the Government School of Art.

The answers were not of very high standard, some of the designs were the best papers sent in. Candidate No. 2, J. P. Bilimoria, gained highest marks in the Stresses and Strains paper, this entitling him to the Kotasthane prize.

The Diploma Examination.

In this examination there were 35 candidates, all from the Government School of Art, Bombay ; of these 11 passed and 24 failed.

The best answers were by candidate No. 25, J. D. K. Shastri, who gained 73 per cent. marks. Many of the papers on principles of architecture were well answered and some of the designs reached a high standard.

In the *Electricity* and Hygiene papers there was too much evidence of phrases being repeated *verbatim* from some of the lecturer's remarks, instead of independent thinking.

The attention of candidates is invited to the following points :—

(*a*) The writing is careless, approaching illegibility in some cases.

(*b*) Candidates do not stick to the questions, or drawings, asked for and thus lose valuable time on work for which they cannot gain marks.

(*c*) Questions noted as " compulsory " are not in all cases even attempted and here again marks may easily be lost.

5. REPORT ON THE ELEMENTARY AND INTERMEDIATE DRAWING GRADE EXAMINATIONS, 1934.

The number of candidates entered for these examinations this year was 7,096 for the Elementary and 3,432 for the Intermediate Drawing Grade Examinations, of whom 3,975 in the Elementary and 2,175 in the Intermediate Examinations came out successful, the percentage of passes being 56 and 63·3 respectively, which is very satisfactory.

The following table will show the distribution of prizes in different subjects of the examinations.

Elementary Drawing Grade Examination.

Name of the subject.	Number entered.	Number absent.	Number of prizes awarded.
Nature Drawing	7,096	283	7
Object Drawing	7,096	283	3
Design	7,096	283	7
Memory Drawing	7,096	283	4
Total ..	....	....	21

Intermediate Drawing Grade Examination.

Name of the subject.	Number entered.	Number absent.	Number of prizes awarded.
Nature Drawing	3,432	113	6
Freehand Drawing	3,432	113	2
Design	3,432	113	18
Object Drawing	3,432	113	10
Lettering	3,432	113	5
Memory Drawing	3,432	113	5
Total ..	....	....	46

The number of absentees for the two examinations was 283 and 113 respectively. The standard of work presented for both the examinations as compared to that of the last year is found to be better on the whole though there were few drawings of outstanding merit.

Object Drawing.

The work of candidates for the Intermediate Drawing Grade Examination in general reached a fairly high standard this year, but much more improvement can be effected if a few simple rules of Perspective are impressed on the students from the beginning. It should be inculcated in the minds of beginners that the correct outlines of objects to be drawn is a matter of first importance in their drawings; and that special attention must be paid to this matter, instead of wasting time in careless shading.

The paper set in Object Drawing for the Elementary Grade Examination was a little out of the ordinary this year, but the candidates acquitted themselves fairly well. Their work showed some improvement; but it is a matter of regret that candidates still show themselves to be lacking in the sense of proportion between the different objects in the group given them to draw. The result is that the objects, though fairly well drawn, look as though they were drawn independently and not as parts of a group.

Freehand, Nature and Colour Drawing.

The Nature Drawing for both the Elementary and Intermediate Examinations continues to be fair on the whole as in the past, but the colouring was not always true to the tints of nature to which more attention is needed. It has been noticed that the superintendents of certain centres, who also happen to be the heads of the institutions from which the boys are sent up for these examinations, give for the examination in this subject the sprays and flowers of plants in which the pupils have been specially trained at their schools. The selection of the plant to be set rests with the superintendent of the centre ; and although such a practice may ensure good results for the school, it should not be resorted to in future, as such methods are not helpful in making real progress in Art. This practice is an evil which cannot be ignored ; and to check it there should be more restriction on the scope of selection of plants. Separate decorative renderings of the chief features of the plants given to candidates for the Intermediate Grade Examination were not attempted in a number of cases, as asked for. The attention of the teachers is specially drawn to this omission.

Freehand Drawing was good so far as most of the candidates for the Intermediate Grade Examination were concerned. More attention should, however, be given to proportion. Some candidates finished only half of the chart, and that too on the right-hand side, which indicates that the teaching of the subject leaves a good deal to be desired.

Design.

The Design paper for the Elementary Examination was considered a fairly stiff one this year ; but it only required the candidates to make a slight change in regard to the details for the design from the customary examinations in the past. As some protests were received from certain schools in this respect the papers were assessed with a certain leniency as decided by the Board of Examiners. Their attention, however, in this respect may be invited to rule 10(*4*) of section 1 of schedule I to the Grant-in-aid Code, under which the questions set were justified. The work of candidates for both the examinations in Design was really good, which further proves the natural aptitude of Indian pupils in Art.

Memory Drawing.

This is one of the most important of subjects ; and though the standard of the papers was much the same as usual, the results obtained are not very satisfactory. Special efforts on the part of the teachers are therefore essential to bring about real improvement in this branch of Drawing, which is so useful in training a student's powers of observation.

Scale Drawing and Lettering.

The results in this subject continue to be fairly satisfactory so far as the lettering goes. But it is still not up to the mark and teachers must pay more attention to the satisfactory arrangement of words within the given space.

EXAMINATION PAPERS.
SCHOOL DRAWING GRADE EXAMINATIONS.
Elementary Grade Examination.

MONDAY, 1ST OCTOBER 1934.

[11 A.M. TO 1 P.M.]

OBJECT DRAWING.

INSTRUCTIONS TO SUPERINTENDENTS.

A drawing board (Imperial size) 30″ × 22″ to be placed upon a box or stool about 12″ above the floor.

(1) A Kettle about 7″ in diameter to be placed on the board.

(2) A copper pot about 7″ in diameter (as similar as possible to the one shown in the sketch Elevation) with a *lota* placed on top. The copper pot is to rest on four bricks, laid on their flat sides and arranged as per sketch Plan and Elevation. The approximate size of a brick should be 9″ × 4½″ × 3″.

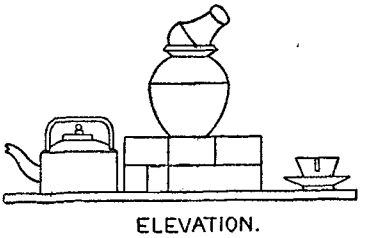
(3) A cup and a saucer to be placed on the board as shown in the sketch Plan and Elevation.

It is not necessary to procure new articles ; old ones will serve the purpose.

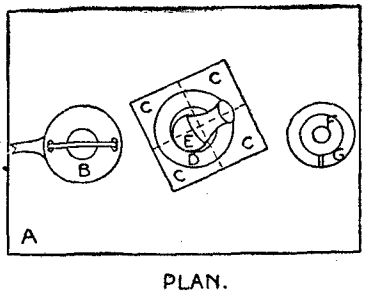
If any of the articles mentioned cannot be procured, the Superintendent must use his discretion in substituting others. Full particulars of any changes should be given on a paper and enclosed *with the drawings*.

The candidates should be seated between seven and ten feet from, and directly facing, the group of objects.

The accompanying sketches are intended to show clearly the position, etc., in which the objects to be drawn are to be placed. It is most important that they should not be seen by any of the candidates and that the objects are not made known to the candidates beforehand.



ELEVATION.



PLAN.

A. *A DRAWING BOARD.* D. *A COPPER POT.*

B. *A KETTLE.* E. *A LOTA.*

C.C.C.C. *BUILDING BRICKS.* F&G. *A CUP & A SAUCER.*

GENERAL INSTRUCTIONS.

[Immediately before the Examination commences the following *regulations are to be read to the candidates.*]

Before commencing your work you are required to write legibly in English your name, number, school and centre in the *top right-hand corner* of the paper.

You must not have with you any books, notes or paper other than that supplied to you for use at this examination.

Any drawing that shows the slightest trace of the use of rulers or mechanical devices will be disqualified.

EXAMINATION PAPER.

Instructions to candidates (to be read out and also written on a board or boards placed in full view of the candidates).

You are required to draw in pencil the board and group of objects before you as they appear from the point of view in which you are seated. No shading is necessary.

The pencil may be held between the eye and the objects so as to estimate the apparent sizes or parts, but must not afterwards be laid upon the drawing paper in order to transfer thereto the measurement thus obtained.

All other forms of measuring or other mechanical devices are forbidden.

No credit will be given for small drawings.

Elementary Grade Examination.

MONDAY, 1ST OCTOBER 1934.

[2 P.M. TO 4 P.M.]

DESIGN.

INSTRUCTIONS TO SUPERINTENDENTS.

An extra piece of paper may be given to the candidates, for trying their colours, and also tracing paper to those candidates who require it.

GENERAL INSTRUCTIONS.

[Immediately before the examination commences the following *regulations are to be read to the candidates.*]

Before commencing your work you are required to write legibly in English your name, number, school and centre in the *top right-hand corner* of the paper.

You must not have with you any books, notes, or paper other than that supplied to you for use at this Examination.

EXAMINATION PAPER.

Construct an equilateral triangle of Ten-inch sides. Draw another equilateral triangle in it, leaving a one-inch space in between the sides of the two triangles. In the smaller triangle describe a circle touching the three sides. Fill in the circle and the corners of the inner triangle with a design based on geometrical forms and figures and design the one-inch border with a flowing pattern based on flowers and leaves.

The design or background should be filled in with a water-colour wash or washes.

Elementary Grade Examination.

TUESDAY, 2ND OCTOBER 1934.

[11 A.M. TO 1-15 P.M.]

FREEHAND, NATURE AND COLOUR DRAWING.

INSTRUCTIONS TO SUPERINTENDENTS.

The Superintendents are requested to supply each candidate with a spray of not more than seven leaves which should be of a simple nature. The number of leaves will be dependent upon the size of the leaves. The sprays given to a candidate should not be larger in area than the size of the paper on which the candidate has to draw (15″ × 11″).

If possible a spray should be arranged on the desk in front of each candidate. One specimen of each different kind of spray used, should be enclosed in an envelope and *sent with the candidate's* paper.

GENERAL INSTRUCTIONS.

[Immediately before the Examination commences the following *regulations are to be read to the candidates.*]

Before commencing your work, you are requested to write legibly in English your name, number, school and centre in the *top right-hand corner* of the paper.

You must not have with you any books, notes or paper other than that supplied to you for use at this Examination.

Any drawing that shows the slightest trace of the use of rulers or mechanical devices will be disqualified.

EXAMINATION PAPER.

[Instructions to candidates to be read out and also written on a board or boards placed in full view of the candidates.]

Make a drawing in pencil of the spray of leaves given to you and colour your drawing as truthfully as possible.

Elementary Grade Examination.

TUESDAY, 2ND OCTOBER 1934.

[2 P.M. TO 2-30 P.M.]

MEMORY DRAWING.

INSTRUCTIONS TO SUPERINTENDENTS.

GENERAL INSTRUCTIONS.

[Immediately before the Examination commences the following *regulations are to be read to the candidates.*]

Before commencing your work you are required to write legibly in English your name, number, school and centre in the *top right-hand corner* of the paper.

You must not have with you any books, notes or paper other than that supplied to you for use at this Examination.

Any drawing that shows the slightest trace of the use of rulers or mechanical devices will be disqualified.

INTERMEDIATE GRADE EXAMINATION
FREE-HAND DRAWING.

GLAZED-TILE

SIND-

EXAMINATION PAPER.

[*Instructions to candidates* to be read out and also written on a board or boards placed in full view of the candidates.]

Draw from Memory two of the following subjects :—A pair of tablá, any musical instrument, an arm-chair, an open umbrella.

No credit will be given for very small drawings.

Intermediate Grade Examination.

WEDNESDAY, 3RD OCTOBER 1934.

[11 A.M. TO 2 P.M.]

NATURE DRAWING.

INSTRUCTIONS TO SUPERINTENDENTS.

The Superintendents are requested to supply the necessary quantity of flowering plants.

Any kind of flowering plant may be used. The flowers should be placed in a good light, which should, if possible, come from the left side of the candidates. If flowers growing in pots are used, not more than three candidates should draw from one plant. Should cut-flowers be used, each candidate or at most every two candidates should be provided with a spray to draw from, which, if possible, should be arranged with a white background behind it in an upright position in front of the candidates.

A small extra piece of paper may be given to the candidates for trying their colours.

GENERAL INSTRUCTIONS.

[Immediately before the Examination commences the following *regulations are to be read to the candidates.*]

Before commencing your work you are required to write *in ink* legibly in English your name, number, school and centre in the *top right-hand corner* of the paper.

You may not have with you any books, notes or paper other than that supplied to you for use at this Examination.

EXAMINATION PAPER.

[Instructions to candidates to be read out and *also written on a board or boards placed in full view of the candidates.*]

Draw in pencil sufficient of the flowering plant, which is given to you, to show the growth and structural characteristics of the stem, leaves and flowers, and colour your drawings as truthfully as possible. You should also give separate decorative renderings of the chief features of the plant.

Intermediate Grade Examination.

WEDNESDAY, 3RD OCTOBER 1934.

[2-30 P.M. TO 4-30 P.M.]

FREEHAND DRAWING.

INSTRUCTIONS TO SUPERINTENDENTS.

The Superintendents are requested to place the charts in a good light and to arrange them so that, as far as possible, not more than 15 candidates draw from any one chart. Candidates should be seated directly facing the charts and should be *at least* three feet from it.

GENERAL INSTRUCTIONS

[Immediately before the Examination commences the following *regulations are to be read to the candidates.*]

Before commencing your work you are required to write *in ink* legibly in English your name, number, school and centre in the *top right-hand corner* of the paper.

You may not have with you any books, notes or paper other than that supplied to you for use at this Examination.

Any drawing that shows the slightest trace of the use of rulers or mechanical devices will be disqualified.

EXAMINATION PAPER.

[Instructions to candidates to be read out and *also written on a board or boards placed in full view of the candidates.*]

Draw in pencil the chart placed before you.

You should sketch in the leading lines of the whole pattern and then finish carefully as much as possible.

Correctness of drawing and proportion is of more importance than extreme neatness of line.

No credit will be given for very small drawing.

Intermediate Grade Examination.

THURSDAY, 4TH OCTOBER 1934.

[11 A.M. TO 2-15. P.M.]

DESIGN.

INSTRUCTIONS TO SUPERINTENDENTS.

A small extra piece of paper may be given to the candidates, for trying their colours, and also tracing paper to those candidates who require it.

GENERAL INSTRUCTIONS.

[Immediately before the Examination commences the following *regulations are to be read to the candidates.*]

Before commencing your work you are required to write *in ink* legibly in English your name, number, school and centre in the *top right-hand corner* of the paper.

You may not have with you any books, notes or paper other than that supplied to you for use at this Examination.

EXAMINATION PAPER.

[*Instructions to candidates* to be read out and also written on a board or boards placed in full view of the candidates.]

Construct a regular hexagon of $3\frac{1}{5}$ inches sides. Draw a semi-circle on each side, diameter of which measures $3\frac{1}{5}$ inches.

Make a design based on natural forms decoratively treated to fill the above diagram.

The design is to be finished in one or more colours. Geometrical instruments and tracing papers may be used.

Intermediate Drawing Grade Examination.

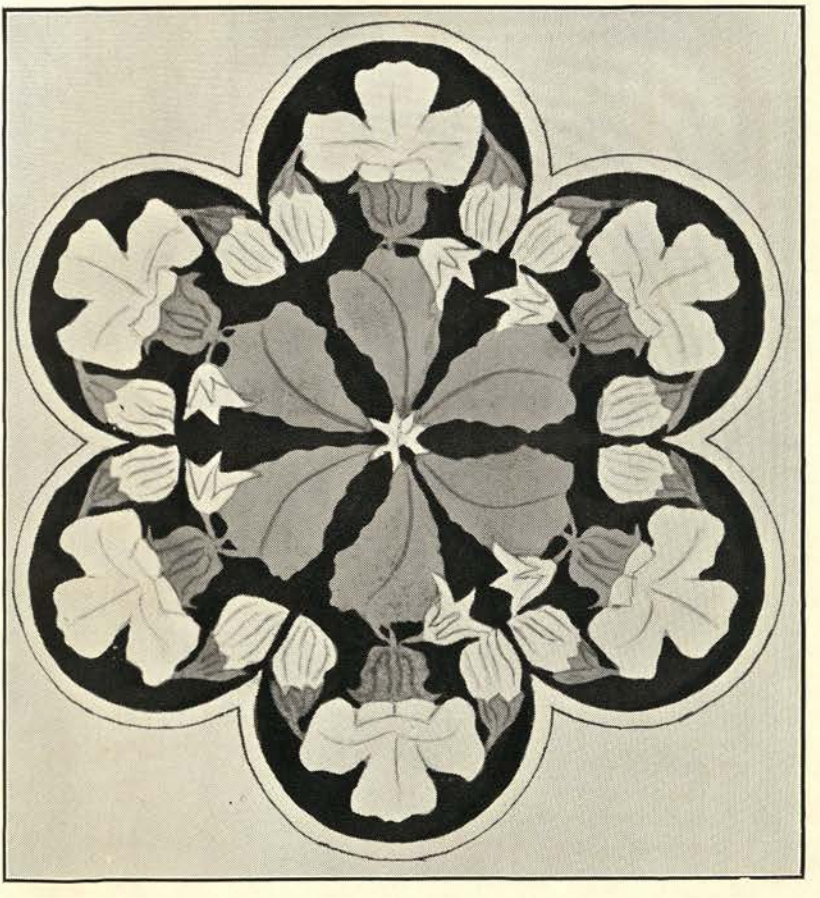
DESIGN.

Miss Homai Hathiram.

Sir J. J. School of Art, Bombay

Intermediate Drawing Grade Examination.

DESIGN.



Appa Annappa Kasar. *Municipal High School, Nipani.*

Intermediate Grade Examination.

THURSDAY, 4TH OCTOBER 1934.

[2-45 P.M. TO 4-15 P.M.]

SCALE DRAWING AND LETTERING.

GENERAL INSTRUCTIONS.

[Immediately before the Examination commences the following *regulations are to be read to the candidates.*]

Before commencing your work you are required to write *in ink* legibly in English your name, number, school and centre in the *top right-hand corner* of the paper.

You may not have with you any books, notes or paper other than that supplied to you for use at this Examination.

EXAMINATION PAPER.

[Instructions to candidates to be read out and *also written on a board or boards placed in full view of the candidates.*]

1. Construct a scale $2\frac{3}{16}$ inches to represent 1 foot, showing feet and inches.

2. To this scale draw the front and side elevations of a rectangular notice board, measuring $4\frac{1}{3}$ feet long, $2\frac{1}{2}$ feet high and 1 inch thick.

3. On this board arrange the following :—

"EXHIBITION OF INDIAN ART IN LONDON, 1934."

Geometrical instruments may be used.

Intermediate Grade Examination.

FRIDAY, 5TH OCTOBER 1934.

[11 A.M. TO 2 P.M.]

OBJECT DRAWING.

INSTRUCTIONS TO SUPERINTENDENTS.

The following objects are to be arranged on the floor in the positions shown in the sketches :—

(*a*) A vessel for boiling water as shown in the sketches.

(*b*) A water-vessel.

(*c*) A bucket.

(*d*) A water-pot.

(*e*) A cooking-pot.

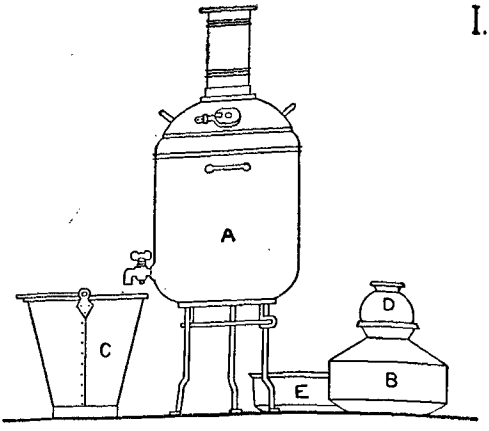
It is not necessary to procure *new* articles ; old ones will serve the purpose.

If any of the articles mentioned cannot be procured, the Superintendent must use his discretion in substituting others. Full particulars of any changes should be given on a paper and enclosed *with the drawings.*

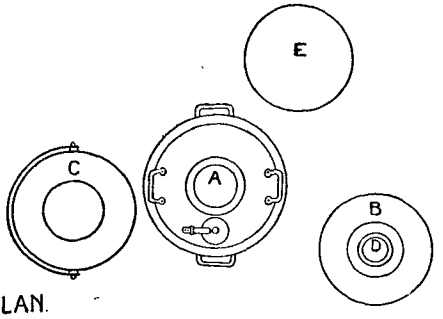
The candidates should be placed about nine feet away from the group of objects.

The accompanying sketches are intended to show clearly the position, etc., in which the objects to be drawn are to be placed. It is most important that they should not be seen by any of the candidates and that the objects are not made known to the candidates beforehand.

I.



ELEVATION.



PLAN.

GENERAL INSTRUCTIONS.

[Immediately before the Examination commences the following *regulations are to be read to the candidates.*]

Before commencing your work you are required to write *in ink* legibly in English your name, number, school and centre in the *top right-hand corner* of the paper.

You may not have with you any books, notes or paper other than that supplied to you for use at this Examination.

Any drawings that show the slightest trace of the use of rulers or mechanical devices will be disqualified.

EXAMINATION PAPER.

[*Instructions to candidates* to be read out and also written on a board or boards placed in full view of the candidates.]

You are required to make a drawing of the group of objects as you see them from where you are seated.

Your drawing is to be finished *either* in pencil-shading *or* in colour.

The pencil may be held between the eyes and the objects so as to estimate the apparent sizes of parts, but must not afterwards be laid upon the drawing paper in order to transfer thereto the measurements thus obtained.

All other forms of measuring or other mechanical devices are forbidden.

No credit will be given for very small drawings.

Intermediate Drawing Grade Examination.

OBJECT DRAWING.

Waman Narayan Chandvadkar.

New English School, Sinnar.

Intermediate Drawing Grade Examination.

MEMORY DRAWING.

D. D. N. Dalal.

Ketkar's Art Institute, Bombay.

Intermediate Grade Examination.

FRIDAY, 5TH OCTOBER 1934.

[3 P.M. TO 3-30 P.M.]

MEMORY DRAWING.

INSTRUCTIONS TO SUPERINTENDENTS.

GENERAL INSTRUCTIONS.

[Immediately before the Examination commences the following *regulations are to be read to the candidates.*]

Before commencing your work you are required to write *in ink* legibly in English your name, number, school and centre in the *top right-hand corner* of the paper.

You may not have with you any books, notes or paper other than that supplied to you for use at this examination.

Any drawing that shows the slightest trace of the use of rulers or mechanical devices will be disqualified.

EXAMINATION PAPER.

[*Instructions to candidates* to be read out and also written on a board or boards placed in full view of the candidates.]

Draw from memory any two of the following four subjects :—

1. A head of an elephant.
2. A game of kite.
3. A group of articles used by a shoe-maker.
4. A peacock.

GOVERNMENT OF BOMBAY ART EXAMINATIONS.

Elementary Examination in Drawing and Painting.

WEDNESDAY, 27TH MARCH 1935.

[10-45 A.M. TO 1-15 P.M.]

PERSPECTIVE.

1. Define :—

Visual Ray, Vanishing Parellel, accidental Vanishing Point, Aerial Perspective.

2. Draw a diagram showing the positions of the terms in the above question.

3. Why should art students study Perspective.

4. The elevation of a Gateway is given with the dimensions in the accompanying diagram. The Gateway with square bases is receding at right angles to the P. P. The nearest corner is 12 feet to the right of the spectator, and 3 feet within the picture plane.

Find the perspective representation of the Gateway.

Distance of the eye in front of P. P. 12 feet. Height of the eye above the G. P. 5 feet. Scale : ½ inch to a foot.

WEDNESDAY, 27TH MARCH 1935.

[2-30 P.M. TO 3-30 P.M.]

MEMORY DRAWING.

Draw any two of the following :—

(*a*) Policeman.

(*b*) A cow grazing.

(*c*) A woman grinding corn.

(*d*) A milkman carrying two large hundas hung with ropes from a bamboo pole.

THURSDAY, 28TH MARCH 1935.

[10-45 A.M. TO 1-30 P.M. AND 2-30 P.M. TO 5-15 P.M.]

HEAD FROM CAST.

Instructions to Candidates :—

1. Draw the cast placed before you in charcoal or chalk.

2. The outline and main masses of light and shade should first be drawn ; then as much of the small details as can he done in the time.

3. The principal points to aim at are correctness in placing the head on the neck, proportions, masses of light and shade and outline.

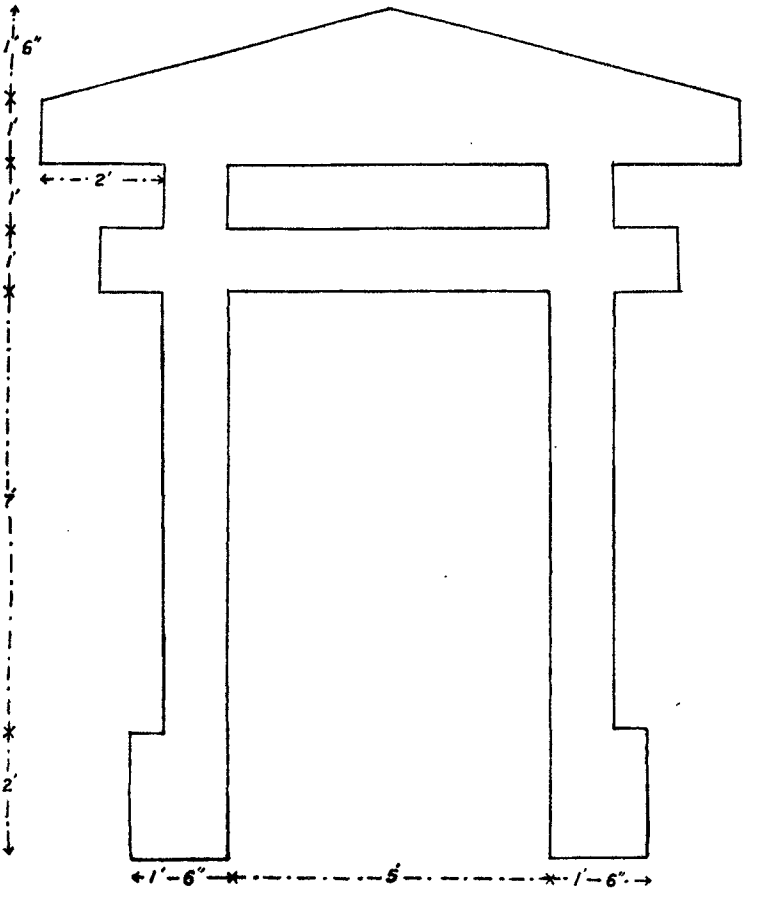
4. No actual measurements may be taken, but foot-rule, pencil or charcoal stick may be used in taking proportional measurements. A plumb-line may be used.

5. The head must be drawn as nearly life-size as possible. Small drawings will be disqualified.

ELEMENTARY EXAMINATION IN DRAWING AND PAINTING.

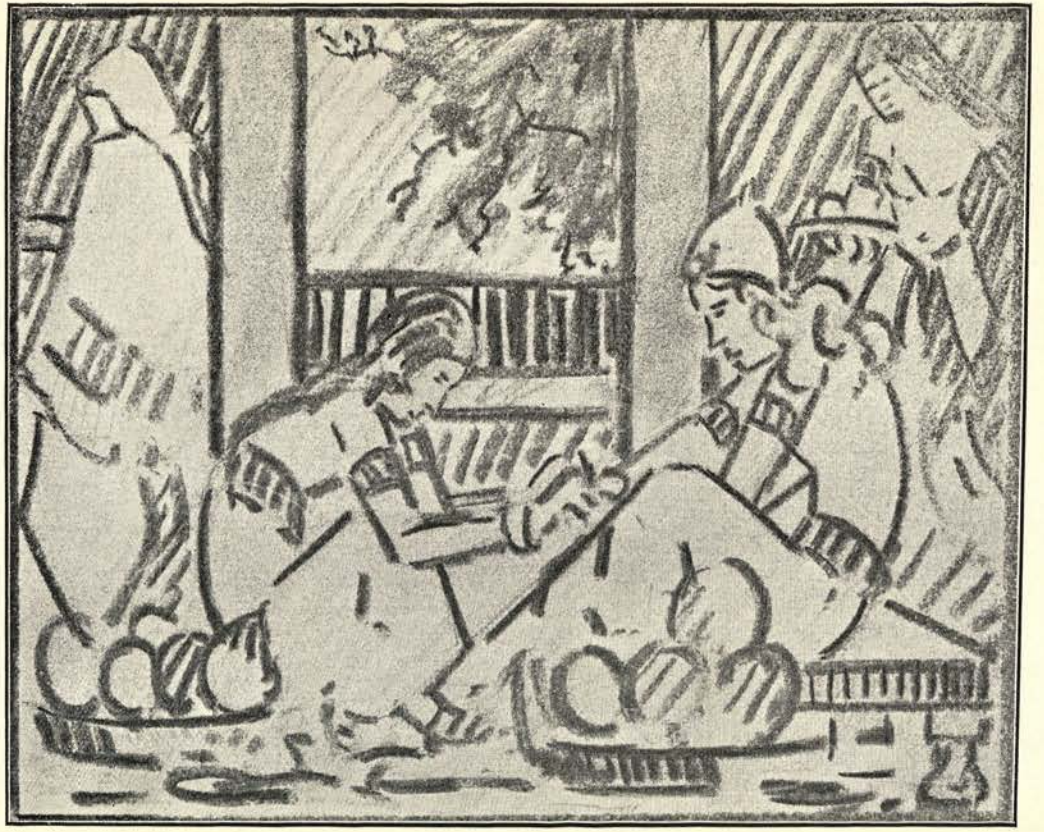
27th March 1935

PERSPECTIVE



Elementary Examination in Drawing and Painting.

PICTORIAL DESIGN.



Chintaman Raoji Wankar. *School of Art, Indore.*

Elementary Examination in Drawing and Painting.

FRIDAY, SATURDAY AND MONDAY, 29TH, 30TH MARCH AND 1ST APRIL 1935.

[10-45 A.M. TO 1-30 P.M. AND 2-30 P.M. TO 5-15 P.M.]

HEAD FROM LIFE.

Instructions to Candidates :—

1. Paint in oil or water-colour the head of the model placed before you.

2. Correctness in drawing, proportion and size are very important.

3. The same rule as regards mechanical measurements laid down in the instructions to candidates in the " Head from Cast " must be observed.

4. The head must be as near to life-size as possible. Small paintings will be disqualified.

5. The background and as much of the neck and shoulders as will fill the canvas must be painted in. In water-colour drawings a space not less than 24″ × 18″ on the paper must be filled in.

6. No drawings or materials except paint brushes for cleaning purposes must be removed from the examination hall during the course of the examination.

TUESDAY, 2ND APRIL 1935.

[10-45 A.M. TO 1-30 P.M. AND 2-30 P.M. TO 5-15 P.M.]

PICTORIAL DESIGN.

Shape of the composition :—

1. A space 8″ × 10″ : this can be treated either as an upright or horizontal composition.

Subject of the composition :—

(*a*) " *A festival* " (not less than 4 figures to be shown).

Or

(*b*) Here with a little Bread beneath the Bough, a Flask of wine, a Book of Verse—and Thou Beside me singing in the Wilderness—Oh, Wilderness were Paradise e-now ! "

2. The general lines of the composition and the arrangement of the masses of light and shade are the important features to be considered, and not necessarily the accuracy of the details, though as many details as are desired may be incorporated in the composition.

3. The composition may be treated decoratively, or realistically.

4. The composition must be executed in charcoal, chalk, or wash. It must be in black and white only.

5. No sketch may be removed from the examination hall.

Elementary Examination in Drawing and Painting.

WEDNESDAY, THURSDAY AND FRIDAY, THE 3RD, 4TH AND 5TH APRIL 1935.

[10-45 A.M. TO 1-30 P.M. AND 2-45 P.M. TO 4-45 P.M.]

STILL LIFE.

Instructions to Candidates :—

1. Draw and paint the group set before you from the point of view allotted. See that you keep this position.

2. The group must be painted so as to fill the canvas (half imperial size) Small drawings and paintings will be disqualified. In water-colour drawings a space 22″ × 14″ must be filled in.

3. You may draw the group on paper first, and transfer your drawing to canvas or paper for painting.

4. Measuring with pencil or brush only will be allowed.

5. No drawing or materials other than paint brushes, palettes and paint boxes may be removed from the examination hall while the examination is being held.

Intermediate Examination in Drawing and Painting.

MONDAY, 11TH MARCH 1935.

[10-45 A.M. TO 1-45 P.M.]

PERSPECTIVE.

1. Define and illustrate your answers by a diagram :—Floating line ; Measuring point ; Vanishing point ; Ground line and Base line.

2. Give a definition of linear perspective, explain its use, and give reasons why it should be studied.

3. A full size front and side elevations of a city gate are given in the accompanying diagram. Put the city gate into perspective when the line A, B, recedes at an angle of 30° to the right of the P. P. The point A is 4′ to the left of the spectator and 2′ within the picture plane.

Distance of the eye in front of P. P. 12′.

Hight of the eye above the G. P. 5′.

Scale ½ inch to one foot.

MONDAY, 11TH MARCH 1935.

[2-45 P.M. TO 4-15 P.M.]

MEMORY DRAWING.

SUBJECTS.

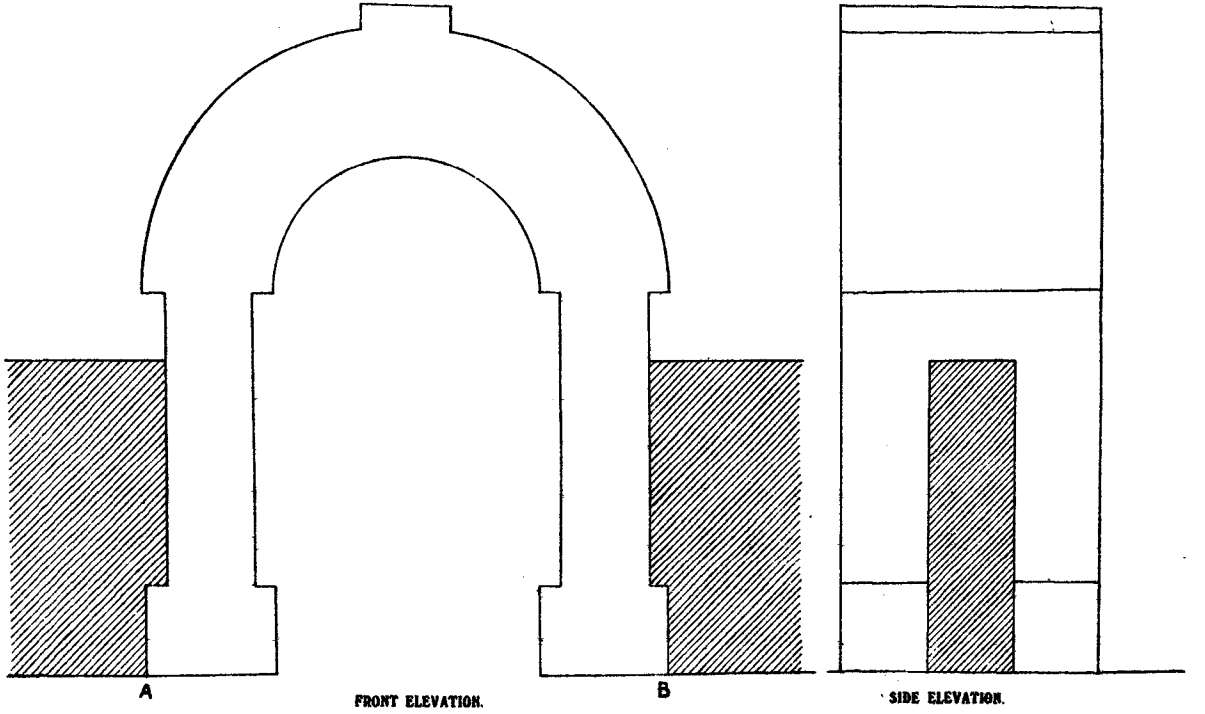
Note.—An attempt should be made to complete the drawing and in any case the main masses of light and shade should be shown.

1. A soldier marching,
2. A woman washing clothes.

INTERMEDIATE EXAMINATION IN DRAWING AND PAINTING.

11th March, 1935.

PERSPECTIVE



FRONT ELEVATION.

SIDE ELEVATION.

Intermediate Examination in Drawing and Painting.

TUESDAY, 12TH MARCH 1935.

[10-45 A.M. TO 1-30 P.M. AND 2-30 P.M. TO 5-15 P.M.]

FIGURE FROM CAST.

Instructions to Candidates :—

1. Draw the figure in charcoal or chalk.

2. The outline and main masses of light and shade should be first drawn, and afterwards as much detail added as can be done in the time.

3. The principal points to aim at are :—Correctness in the general pose of the figures; proportion; masses of light and shade; outline.

4. No actual measurements may be taken, but foot-rule, pencil or charcoal stick may be used in taking proportional measurements. A plumb-line may be used.

5. The height of the figure must not be *less* than 24 inches. Small drawings will be disqualified.

WEDNESDAY, THURSDAY AND FRIDAY, THE 13TH, 14TH AND 15TH MARCH 1935.

[10-45 A.M. TO 1-30 P.M. AND 2-30 P.M. TO 4-45 P.M.]

PICTORIAL DESIGN.

SHAPE OF THE COMPOSITION :—Not less than five figures.

Space 18″ × 12″.

SUBJECT OF THE COMPOSITION :—

"Running a Race".

Or

"The quarrel".

2. The general lines of the composition and the arrangement of the masses of light and shade are the most important features to be considered, though as much finish should be incorporated in the composition as possible.

3. The composition should be treated decoratively.

4. The composition may be executed in oils or water-colours.

5. A rough sketch of the composition must be made on a separate sheet of paper obtainable from the Supervisor of the examination and this may be traced or transferred to the paper or canvas upon which the finished composition is painted, but this rough sketch must not be removed from the examination hall and must be pinned to the finished composition and handed to the Supervisor when the examination is completed.

6. Models will be provided from whom sketches may be made to assist in the drawing of figures of the composition. None of these sketches may be removed from the examination hall, but must be pinned to the completed composition and handed to the Supervisor when the examination is finished.

Intermediate Examination in Drawing and Painting.

MONDAY, TUESDAY, FRIDAY, SATURDAY AND MONDAY,

18TH, 19TH, 22ND, 23RD AND 25TH MARCH 1935.

[10-45 A.M. TO 1-30 P.M. AND 2-30 P.M. TO 4-45 P.M.]

PAINTING FROM LIFE.

Instructions to Candidates :—

1. Paint in oil or water-colour the figure before you.

2. The figure should be drawn *not less* than 24 inches high, though it may be larger. Small paintings will be disqualified.

3. The same general observations and instructions apply as were given in the examination of " Figure from Cast ".

4. The whole canvas must be filled in, and a space not less than 24″ × 18″ must be filled on the paper for studies painted in water-colour.

5. The figure may first be drawn upon paper and then transferred to canvas but no drawing or materials *except paint brushes for cleaning purposes* must be removed from the examination hall while the examination is in progress.

Advanced Examination in Drawing and Painting.

MONDAY, 11TH MARCH 1935.

[10-45 A.M. TO 1-45 P.M.]

ANATOMY.

Instructions to Candidates :—

1. Draw the skeleton in diagram *A*.

2. Draw the muscles in diagram *B*.

3. Draw the muscles in diagram *C*.

4. Draw the bones in diagram *D*.

Compare the principal differences in the construction of the male and female skeleton.

These drawings may be executed in lead pencil, red and blue pencil, pen and ink or a combination of pen and ink and water colour wash.

5. Write the names of the bones and muscles drawn in the diagrams by putting numbers on the diagrams and a corresponding numbered list at the side of each diagram.

6. Draw three views of the Pelvis—anterior, posterior and lateral.

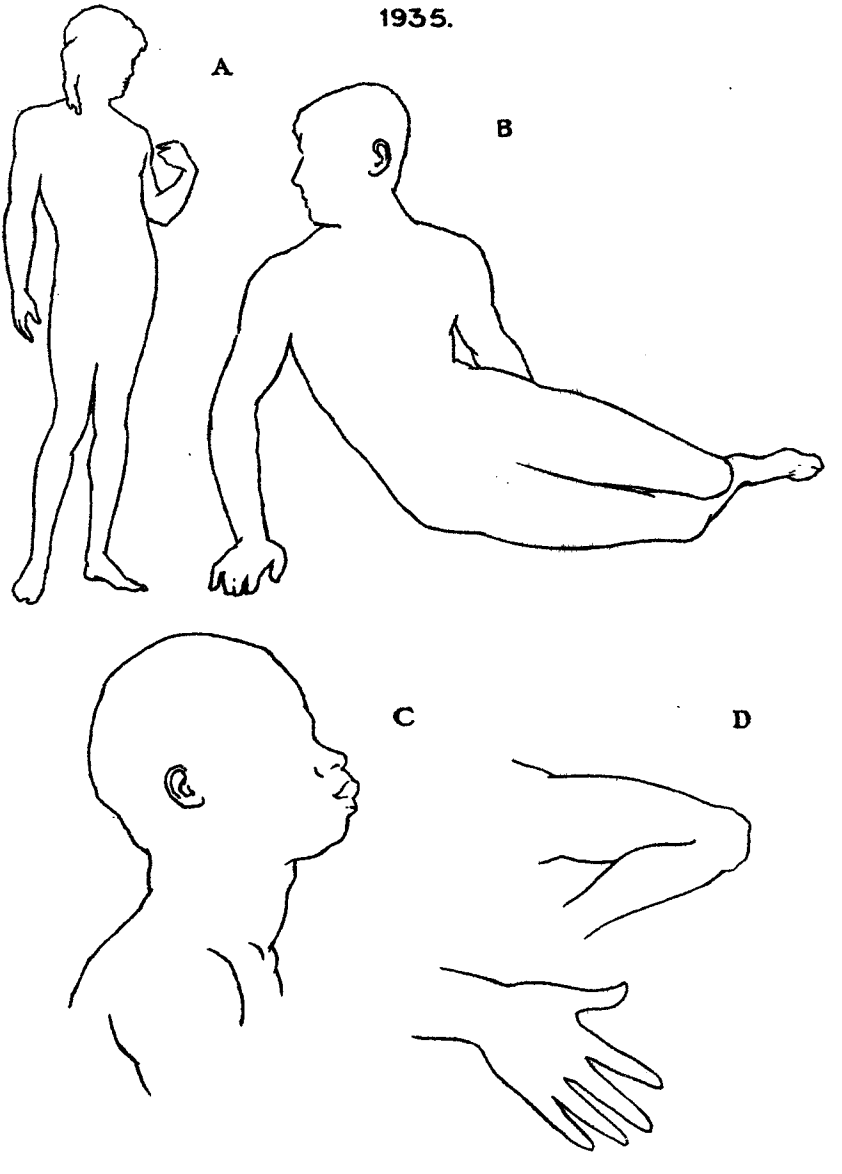
No books or paper are to be brought into the examination hall. Any books or papers brought in through inadvertence should at once be given to the Superintendent or Supervisor before the examination papers have been distributed, otherwise the candidate retaining such books or papers will be disqualified.

Intermediate Examination in Drawing and Painting.

LIFE.

Surjan Singh Sekhawat Bhoor Singh. *Sir J. J. School of Art, Bombay.*

ADVANCE EXAMINATION IN DRAWING AND PAINTING
AND
INTERMEDIATE EXAMINATION IN MODELLING
ANATOMY.
1935.



Advanced Examination in Drawing and Painting.

MONDAY, 11TH MARCH 1935.

[2-45 P.M. TO 4-45 P.M.]

MEMORY DRAWING.

Draw any two of the following subjects :—

(*a*) A man helping a country woman to lift her water pot.

(*b*) An Art Student painting his own portrait.

(*c*) A policeman regulating traffic.

Note.—An attempt should be made to finish the drawings as far as possible and in any case the main masses of light and shade should be shown.

TUESDAY, WEDNESDAY, THURSDAY AND FRIDAY, THE 12TH, 13TH, 14TH AND 15TH MARCH 1935.

[10-45 A.M. TO 1-30 P.M. AND 2-30 P.M. TO 4-45 P.M. DAILY.]

PICTORIAL COMPOSITION.

SHAPE OF THE COMPOSITION :—

A Panel 12″ × 18″, either upright or lengthwise. (Not less than five figures.)

SUBJECT OF THE COMPOSITION :—

"The Close of Day".

Or

"An Episode from Indian History".

1. The general lines of the composition are the important features to be considered, and not necessarily the accuracy of the details, though as much finish as possible should be incorporated in the composition.

2. The composition chosen may either be treated decoratively or realistically.

3. The composition may either be executed in water-colour or oils, but it must be in colour.

4. A rough composition must be made on a separate sheet of paper, obtainable from the Supervisor of the examination, and this may, if desired, be traced or transferred on to the paper or canvas upon which the finished composition is painted. The rough sketch must not be removed from the examination hall, but must be pinned to the finished composition and handed to the Supervisor when the examination is completed.

5. Models will be provided from whom sketches may be made to assist in drawing figures for the compositions. These sketches may *not* be removed from the examination hall, but must be pinned to the completed composition and handed to the Supervisors when the examination is finished.

6. The panel may be treated either as an upright or a long one.

Advanced Examination in Drawing and Painting.

MONDAY, TUESDAY, FRIDAY, SATURDAY AND MONDAY, THE 18TH 19TH, 22ND, 23RD AND 25TH MARCH 1935.

[10-45 A.M. TO 1-30 P.M. AND 2-30 P.M. TO 4-45 P.M.]

PAINTING FROM LIFE.

Instructions to Candidates :—

1. Paint in oil or water-colour the figure before you.

2. The figure should be drawn not less than 26 inches in height. Small paintings will be disqualified.

3. No actual measurements may be taken, and only foot-rule, pencil, charcoal paint brush, or stick of a convenient length may be used in making proportional measurements. A plum-line is allowed.

4. The whole canvas must be filled in and the background completely painted.

Diploma Examination in Drawing and Painting.

MONDAY, 11TH MARCH, TO THURSDAY, 18TH APRIL 1935.

[EXCEPTING SUNDAYS, 16TH, 20TH, AND 21ST MARCH AND 12TH APRIL PUBLIC HOLIDAYS.]

[10-45 A.M. TO 1-30 P.M. AND 2-30 P.M. TO 4-45 P.M. DAILY.]

PRELIMINARY EXAMINATION.

There are two alternative subjects for this Examination, and candidates are at liberty to choose which they prefer to take. No candidate is allowed to attempt both subjects.

I

Execute in water-colours a sketch for a decorative panel. Size of the panel 5′ 6″ in height and 4′ in width. The sketch should be on a half sheet of imperial paper.

The subject to be illustrated is :—

"The Coming of Dawn."

There should be not *less* than five figures in the design.

The sketches are not to be removed from the examination room.

II

Execute in oils a sketch for an easel picture. The subject to be illustrated is "A market in an Indian Village". Size of picture 48″ × 36″. The sketch should be on a piece of canvas 12″ × 19″ in dimension.

There should be not *less* than three figures in the picture.

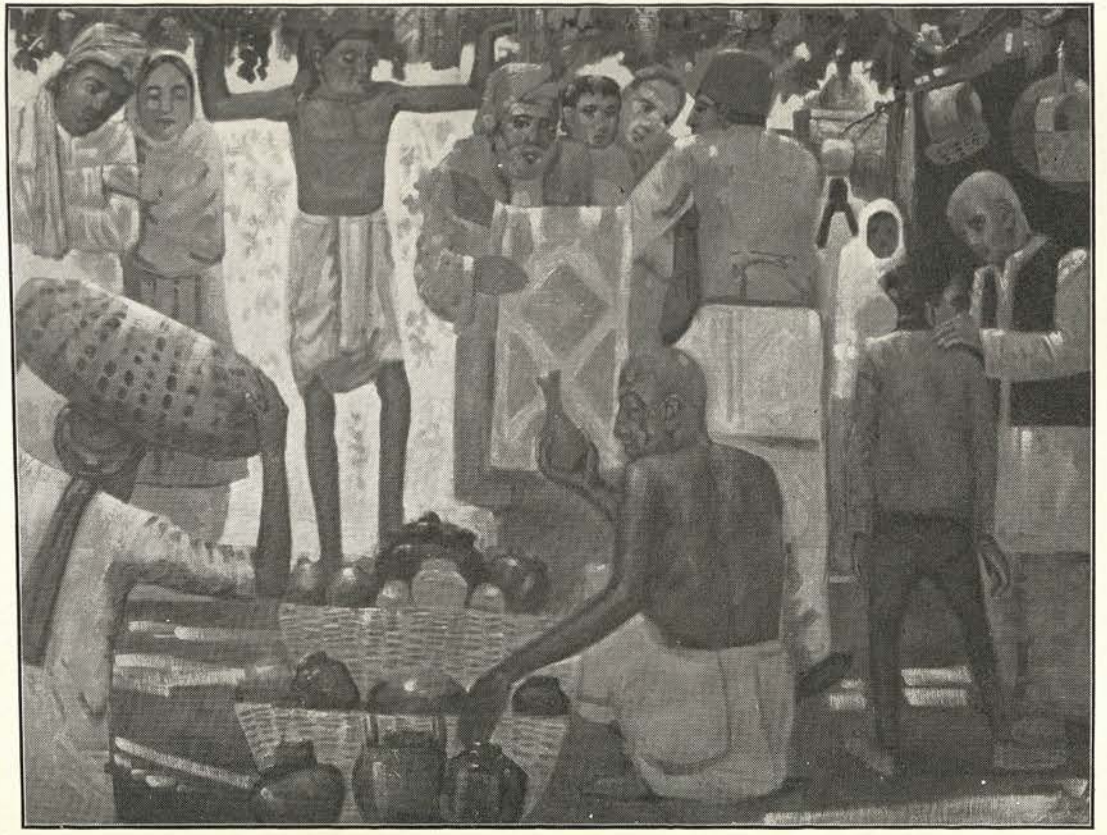
The sketches are not to be removed from the examination room.

Diploma Examination in Drawing and Painting.

Bhnuprasad D. Smart. *Sir J. J. School of Art, Bombay.*

Diploma Examination in Drawing and Painting.

MURAL PANEL.



Dhanraj Bootmal Anand.

Sir J. J. School of Art, Bombay.

FINAL EXAMINATION.

Carry out your sketch in oils on the canvas provided. The main features of the arrangements of the sketch must be adhered to, but the figures or details may be improved upon as the candidate desires. Models will be provided.

The details as to the rules and regulations for the Preliminary and Final Examinations to be observed by candidates are printed on this paper below.

Rules for candidates :—

Candidates must read and carefully observe the following rules and regulations :—

(1) Each candidate will take possession of the screened off "Studio" allotted to him.

(2) Candidates are forbidden to enter one another's "Studios".

If any candidate enters the "Studio" of any other candidate or attempts to look into it at any time during the whole period of the Examination, he is liable at the discretion of the Chairman to be disqualified from taking any further part in the Examination.

PRELIMINARY EXAMINATION.

(3) The Preliminary Examination will last four days from the 11th to 14th of March both days inclusive.

(4) No models will be allowed for this Examination; and no sketches, studies or books are allowed to be brought into the examination rooms during this Examination.

(5) Candidates may do as many preliminary sketches (of the dimensions given) as they like, but none of the sketches and studies may be removed from the examination room.

(6) *On the first day of the Preliminary Examination a small rough key sketch in pencil, chalk or charcoal of the general arrangement of the composition must be made and handed to the Supervisor before the candidate leaves the examination room in the evening.*

FINAL EXAMINATION.

(7) Candidates may make sketches and studies outside, for landscape, background, groups of figures or any other details. For this purpose, candidates may absent themselves if they so desire as often as they wish; but they are warned that they do so at their own risk, as the Examiners will not under any circumstances extend the time allotted for the Examination.

(8) No candidate may make use of the model for more than 15 consecutive minutes *after* he or she has taken the pose required. The Supervisor will regulate the use of the Models.

Elementary Examination in Modelling.

MONDAY AND TUESDAY, THE 11TH AND 12TH MARCH 1935.

[10-45 A.M. TO 1-30 P.M. AND 2-30 P.M. TO 5 P.M.]

MODELLING FROM NATURE.

1. The size of the panel should be 18″ × 12″.

2. Model the plant or flower before you. Your model may be executed in as high relief as you wish. Note the character of the stems and their junctions.

3. Candidates may draw for modelling purposes; but these studies must be handed in to the supervisor and not rem oved from the examination room.

Elementary Examination in Modelling.

WEDNESDAY, THURSDAY, FRIDAY, MONDAY, TUESDAY, AND FRIDAY THE 13TH, 14TH, 15TH, 18TH, 19TH AND 22ND MARCH 1935.

[10-45 A.M. TO 1-30 P.M. AND 2-30 P.M. TO 5 P.M.]

HEAD FROM CAST.

1. Model the cast of the head placed before you.
2. The model must be the same size as the Original.
3. Actual measurements may be taken.

SATURDAY, MONDAY, TUESDAY AND WEDNESDAY, THE 23RD, 25TH, 26TH AND 27TH MARCH 1935.

[10-45 A.M. TO 1-30 P.M. AND 2-30 P.M. TO 5 P.M.]

MODELLING DESIGN*.

1. Model a panel 16″ × 10″ based upon the form "Modelling from Nature".
2. A moulding 2 inches wide should surround the panel.
3. Candidates may make sketches upon papers for their designs, but these sketches must be handed to the supervisor and should not be removed from the Examination Hall.

*To be cast. Two days being allowed for casting.

Intermediate Examination in Modelling*.

MONDAY, TUESDAY, WEDNESDAY, THURSDAY, FRIDAY, MONDAY, TUESDAY AND FRIDAY, THE 11TH, 12TH, 13TH, 14TH, 15TH, 18TH, 19TH AND 22ND MARCH 1935.

[10-45 A.M. TO 1-30 P.M. AND 2-30 P.M. TO 5 P.M.]

FIGURE FROM CAST.

1. Model the figure placed before you.
2. The clay model must not be less than 24″ in height.
3. Candidates should pay close attention to the action and proportions of the model which are more important than the question of finish.

*All candidates for the Intermediate Examination in Modelling must appear for the Anatomy paper on Monday, the 11th March 1935, from 10-45 a.m. to 1-45 p.m.

SATURDAY, MONDAY, TUESDAY, WEDNESDAY, THURSDAY AND FRIDAY, THE 23RD, 25TH, 26TH, 27TH, 28TH, AND 29TH MARCH 1935.

[10-45 A.M. TO 1-30 P.M. AND 2-30 P.M. TO 5 P.M.]

HEAD FROM LIFE.

1. Model the head of the Model placed before you.
2. The clay model must be the size of life.
3. Actual measurements may be taken.

Advanced Examination in Modelling

MODELLING FROM LIFE.

Nilkantrao Anantrao Dere. *Sir J. J. School of Art, Bombay.*

Intermediate Examination in Modelling.

SATURDAY, MONDAY, TUESDAY, WEDNESDAY AND THURSDAY, THE 30TH MARCH AND THE 1ST, 2ND, 3RD, AND 4TH APRIL 1935.

[10-45 A.M. TO 1-30 P.M. AND 2-30 P.M. TO 5 P.M.]

MODELLING DESIGN.*

1. Model a panel, size 24″ × 19″.

2. A moulding 2″ wide should surround the panel.

3. A figure or figures must form part of the design.

4. Candidates may make preliminary sketches upon paper at any time during the progress of the work but such sketches must not be removed from the examination hall and must be left with the finished model at the conclusion of the Examination.

*A male and female model will be provided.

To be cast; two days being allowed for casting.

Advanced Examination in Modelling.

MONDAY, TUESDAY, WEDNESDAY, THURSDAY, FRIDAY, MONDAY, TUESDAY AND FRIDAY, THE 11TH, 12TH, 13TH, 14TH, 15TH, 18TH, 19TH AND 22ND MARCH 1935.

[10-45 A.M. TO 1-30 P.M. AND 2-15 P.M. TO 5-15 P.M.]

MODELLING FROM LIFE.

1. Model in clay the figure placed before you.

2. The model must not be less than 24″ in height.

3. Actual measurements may be taken.

SATURDAY, MONDAY, TUESDAY, WEDNESDAY, THURSDAY AND FRIDAY, THE 23RD, 25TH, 26TH, 27TH, 28TH AND 29TH MARCH 1935.

[10-45 A.M. TO 1-30 P.M. AND 2-15 P.M. TO 5-15 P.M.]

MODELLING DESIGN.

(In Round.)

1. Sketch in pencil a design showing a group of Bombay fisherwomen sitting and selling fish to a man standing.

2. Model the above design in the round in clay. The height of the whole model should be 18 inches.

Note.—Models will be provided.

Advanced Examination in Modelling.

SATURDAY, MONDAY, TUESDAY, WEDNESDAY, THURSDAY AND FRIDAY, THE 30TH MARCH AND 1ST, 2ND, 3RD, 4TH AND 5TH APRIL 1935.

[10-45 A.M. TO 1-30 P.M. AND 2-15 P.M. TO 5-15 P.M.]

RELIEF DECORATION.*

1. On an oblong panel of the size 24″ × 12″ model an Indian decorative composition, which must include figures.

2. Suitable moulding must be designed and executed surrounding the panel.

3. The figures should be as large as possible.

Note.—A male and female Model will be provided.

* To be cast. Two days being allowed for casting.

Diploma Examination in Modelling.

MONDAY, THE 11TH, 12TH, 13TH, 14TH, 15TH, 18TH, 19TH, 22ND, 23RD, 25TH, 26TH 27TH, 28TH, 29TH, 30TH MARCH; THE 1ST, 2ND, 3RD, 4TH, 5TH, 6TH, 8TH, 9TH 10TH, 11TH, 13TH, 15TH, 16TH, 17TH, 18TH THURSDAY, APRIL, 1935.

[10-45 A.M. TO 1-30 P.M. AND 2-30 P.M. TO 5-10 P.M.]

COMPOSITION IN LOW RELIEF.

Subject :—" A VILLAGE MARKET IN INDIA ".*

1. Sketch † in pencil to scale your design for the subject given above. It is necessary to show men and women selling fruit and vegetables and men and women with children purchasing the things; in fact the usual daily scene which is typical of India. The height of the nearest figure in the foreground must not be *less* than 24 inches.

2. Candidates may introduce more than eight figures in standing, sitting and in walking postures, but there must not be less than eight figures shown in the panel.

3. Model the above design in low relief on an oblong panel of the size 42″ × 32″.

Note.—Models will be provided.

* To be cast. Two days will be allowed for casting.

† Three days will be allowed for the pencil design.

Advanced Examination in Modelling.

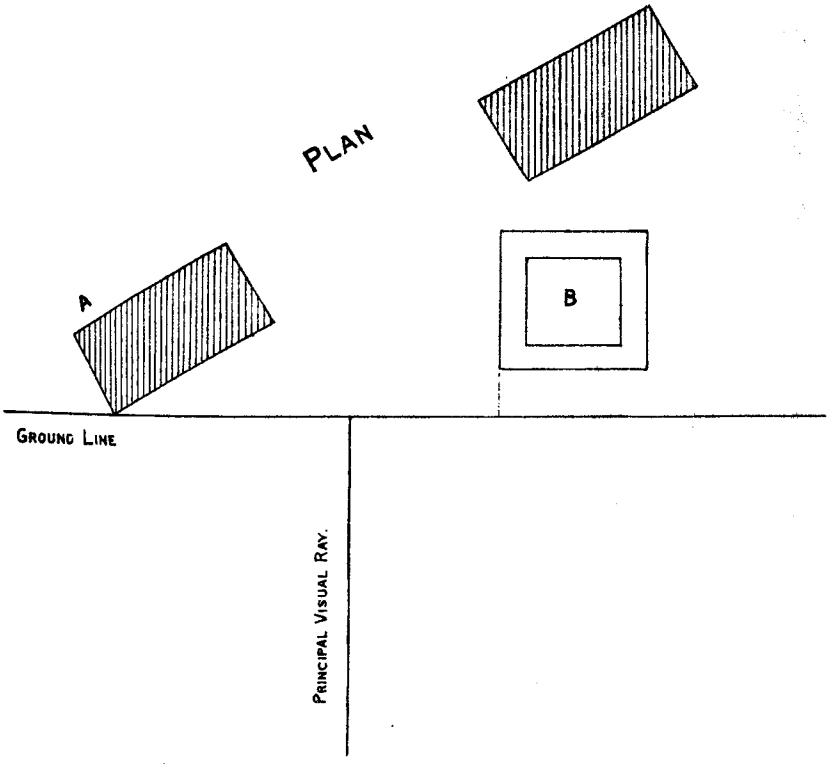
RELIEF DECORATION. (DETAIL)

Ramniklal Ramchandra Trivedi. *Sir J. J. School of Art, Bombay.*

DRAWING TEACHERS' EXAMINATION.

1935.

PERSPECTIVE



Drawing Teachers' Examination.

MONDAY, 11TH MARCH 1935.

[10-45 A.M. TO 1-45 P.M.]

GEOMETRY AND PERSPECTIVE.

Instructions to Candidates :—

You are expected to attempt all the questions.

None of the drawings need be inked in.

Put the number of the question close to your answer in bold figures.

1. In an equilateral triangle, inscribe three equal semi-circles, each to touch two sides of the triangle and their diameters to be adjacent.

2. Represent in Plan and Elevation a regular hexagonal pyramid lying on one of its triangular surfaces, one edge of the base to be at 90° to XY.

3. Construct a plan and an elevation of a cone cut by a plane at 45° with the ground, intersecting the axis 2″ from the base.

4. Define :—Vanishing Line ; Cone of Rays ; Intersecting Line, and centre of Vision.

5. 30° angle made by a wall with a doorway and the positions of the Ground Line and the principal visual Ray are shown in the full size Plan. The wall *A* is 15′ high and the doorway has a semicircular Arch. The height of the doorway to the spring of the arch is 8′.

A basin *B*, full size dimensions of which are indicated in the Plan, is standing on its square base, and is 1′ behind the P. P. and 3′ to the right of the spectator. The height of the basin is 2′ and its front face is parallel to the Picture Plane.

Draw the wall and the basin in perspective.

Distance of the eye in front of the P. P. is 12′.

Height of the eye above the G. P. is 5′.

Scale ¼ inch to one foot.

MONDAY, 11TH MARCH 1935.

[2-30 P.M. TO 4-30 P.M.]

BLACK-BOARD AND LETTERING.

Instructions to Candidates :—

Lettering.

1. Construct a scale ¼ full size, showing feet and inches.

2. To this scale draw the front and side elevations of a rectangular Notice Board 2 feet 6½ inches by 1 foot 9¼ inches and 2 inches thick.

3. Write in Roman letters and numericals on the Notice Board the following :—

"EXHIBITION OF MODERN INDIAN ART."

LONDON.

1935.

Black-Board.

On the board supplied illustrate any of the following subjects :—

1. A mali at work.
2. An art student drawing on a donkey.
3. A woman quarrelling.

A rapid sketch such as you would do before a class of young children is what is required.

Drawing Teachers' Examination.

TUESDAY, 12TH MARCH 1935.

[10-45 A.M. TO 1-45 P.M.]

NATURE DRAWING.

Instructions to Candidates :—

Represent in colour as truthfully as possible the natural plant supplied.

Also give separate drawings showing conventional and decorative treatments of the same.

TUESDAY, 12TH MARCH 1935.

[2-45 P.M. TO 4-45 P.M.]

WRITTEN EXAMINATION.

Instructions to Candidates :—

All questions to be attempted. Your answer should be precise and to the point.

1. (*a*) Explain the difference between the " All-Guidance " and " No-Guidance " methods of teaching drawing.

(*b*) And explain in a few words a rational method of teaching drawing.

2. (*a*) How would you teach Free-hand drawing to beginners ?

(*b*) Illustrate your method of teaching by some diagrams.

3. What are the reasons for teaching perspective ?

4. If you were required to set up two groups of objects, one for the 3rd and the other for the 6th standard in a High School, state what objects you would consider suitable for each standard and show by sketches how you would arrange the two groups.

WEDNESDAY, 13TH MARCH 1935.

[10-45 A.M. TO 1-45 P.M. AND 2-45 P.M. TO 4-45 P.M.]

DESIGN.

Instructions to Candidates :—

Copy the diagram according to the spaces indicated and fill it with a geometrical pattern or a floral design, suitable for a floor or carpet border.

The design may be in any number of colours.

THURSDAY, 14TH MARCH 1935.

[10-45 A.M. TO 1-45 P.M. AND 2-45 P.M. TO 4-45 P.M.]

OBJECT DRAWING AND LIGHT AND SHADE.

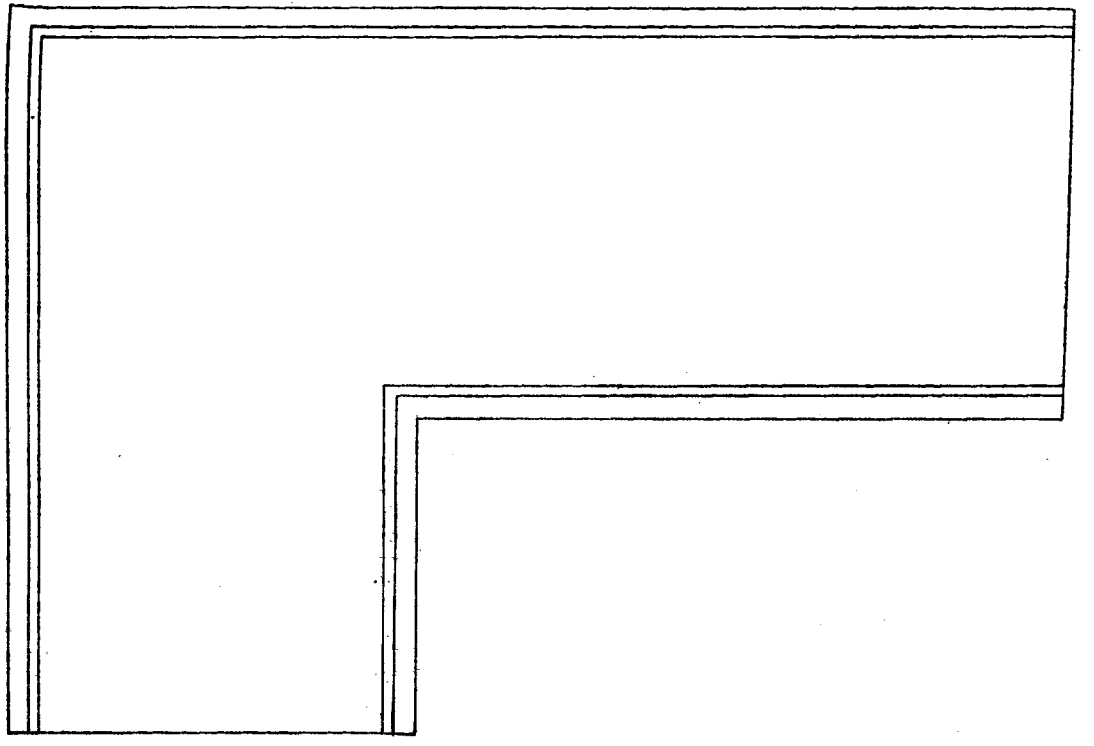
Instructions to Candidates :—

You are required to make a shaded drawing in pencil of the group of objects before you as they appear from the point of view in which you are seated.

DRAWING TEACHERS' EXAMINATION.

1935.

DESIGN



After drawing in the objects you should block in the masses of light and shade of the whole group and then carefully finish as much as possible.

The pencil may be held between the eye and the objects so as to estimate the apparent sizes of parts, but must not afterwards be laid upon the drawing paper in order to transfer thereto the measurements thus obtained.

All other forms of measuring or other mechanical devices are forbidden.

No credit will be given for small drawings.

FRIDAY, 15TH MARCH 1935.

[11-45 A.M. TO 12-45 P.M.]

MEMORY DRAWING.

Draw from memory any two of the following :—

(1) A sculptor at work.
(2) A Dhobi carrying his bundle.
(3) A fight.
(4) A buffalo.

FRIDAY, 15TH MARCH 1935.

[2 P.M. TO 4-15 P.M.]

CLAY MODELLING.

Instructions to Candidates :—

1. On the board provided you are required to model in clay full size the specimens given to you.

2. You are also required to model in clay *one* of the following :—
   (*a*) A crab.
   (*b*) A pigeon.
   (*c*) A cat.

The size of the model is left to your discretion.

MONDAY, 11TH MARCH 1935.

[10-45 A.M. TO 1-30 P.M. AND 2-30 P.M. TO 5-10 P.M.]

ORNAMENT FROM CAST.

Instructions to Candidates :—

You are required to make a shaded drawing in pencil, charcoal, chalk or water-colour monochrome of the cast placed before you.

You should block in the masses of light and shade of the whole cast, and afterwards carefully finish as much as possible.

The chalk-holder, pencil or ruler may be used to estimate the relative proportions of the parts of the cast to be drawn by holding it between the eye and the cast. All other forms of measuring, ruling or other mechanical means are strictly forbidden.

No credit will be given for small drawings.

Drawing Masters' Examination.

TUESDAY AND WEDNESDAY, THE 12TH AND 13TH OF MARCH 1935.

[10-45 A.M. TO 1-30 P.M. AND 2-30 P.M. TO 5-10 P.M. DAILY.]

STILL LIFE.

Instructions to Candidates:—

(*a*) On the board provided arrange the objects supplied to you in a group. Credit will be given for good arrangement.

(*b*) Paint the group you have arranged upon the canvas or paper supplied.

THURSDAY, 14TH MARCH 1935.

[10-45 A.M. TO 1-30 P.M.]

WRITTEN EXAMINATION.

Instructions to Candidates:—

All questions to be attempted. Your answers should be precise and to the point.

1. Sketch a common object suitable for a drawing lesson in Standard V and state your reasons for the selection.

2. What suggestions would you make for improving the teaching of Drawing in Primary Schools?

3. Give a rough sketch plan of the room in your school in which you teach drawing and explain the advantages and disadvantages of the room.

4. What suggestions would you make for furniture and equipment of the Drawing Class room in the Training College.

THURSDAY, 14TH MARCH 1935.

[2-30 P.M. TO 5-10 P.M.]

NATURE DRAWING.

Instructions to Candidates:—

Represent in colour as truthfully as possible the natural specimen supplied.

Also give separate drawings showing conventional and decorative treatments of the same.

FRIDAY, 15TH MARCH 1935.

[10-45 A.M. TO 1-30 P.M. AND 2-30 P.M. TO 5-10 P.M.]

DESIGN.

Instructions to Candidates:—

Make a design suitable for a cover of an Art Magazine, size $9\frac{1}{2}'' \times 6''$.

Adaptation of the plant form supplied must be made use of in the design and the words "Junior Art Masters' Magazine" must also be included.

Art Masters' Examination.

MONDAY, 11TH MARCH 1935.

[10-45 A.M. TO 1-30 P.M. AND 2-15 P.M. TO 5-15 P.M.]

DESIGN.

(1st Paper.)

Instructions to Candidates :—

Make a design to fill an equilateral triangular arch (diameter 14") representing Music, Painting or Sculpture. The composition should contain four figures at least. The design may be executed in Colour, Monochrome or Black-and-White and must be suitable for reproduction.

TUESDAY, 12TH MARCH 1935.

[10-45 A.M. TO 1-30 P.M. AND 2-15 P.M. TO 5-15 P.M.]

DESIGN.

(2nd Paper.)

Instructions to Candidates :—

You must select one (and only one) of the following subjects :—

SUBJECT A.

Design a poster advertising Indian Work. Lettering (not necessarily European) should be a prominent feature. The design may be executed in any medium and must be suitable for reproduction. State the scale to which your drawing is made.

SUBJECT B.

Make a design for a carved sandalwood box or a box inlaid with ivory. Show a section; and state the scale to which your drawing is made.

SUBJECT C.

Make a design for a seat suitable for a public garden in Bombay. State the scale to which your drawing is made.

WEDNESDAY, 13TH MARCH 1935.

[10-45 A.M. TO 11-45 A.M.]

MEMORY DRAWING.

Instructions to Candidates :—

You are required to draw from memory any two of the following subjects in Black-and-White or Water Colour :—

(*a*) A cock fight.

(*b*) A shoe-maker at work.

(*c*) Two girls playing an Indian game.

(*d*) A dog chasing a rat.

Art Masters' Examination.

WEDNESDAY, 13TH MARCH 1935.

[11-45 A.M. TO 1-45 P.M.]

WRITTEN PAPER.

Instructions to Candidates :—

N.B.—Any three questions should be attempted.

1. Explain the main difference between Eastern and Western Art.

2. What is Mural Painting ? What method of painting would you select, whether oil, fresco or tempera ? State the reasons for your preference.

3. If you were put in charge of a newly started Art School, what steps would you take to make it a model institution in the Presidency ?

4. In giving a preliminary lecture to a class upon the drawing of a full length figure, give in their proper order the main points that have to be considered to ensure a successful result.

5. Explain why you believe that drawing should be taught in schools.

THURSDAY AND FRIDAY, THE 14TH AND 15TH MARCH 1935.

[10-45 A.M. TO 1-30 P.M. AND 2-30 P.M. TO 5-10 P.M.]

STILL LIFE.

Instructions to Candidates :—

1. You are required to arrange the objects supplied to you in a group upon the cloth which is also to be used as a background. Credit will be given for good arrangement.

2. Paint the group you have arranged upon a canvas which must not be less than 24 inches in length.

MONDAY, TUESDAY AND FRIDAY, THE 18TH, 19TH AND 22ND MARCH 1935.

[10-45 A.M. TO 1-30 P.M. AND 2-30 P.M. TO 5-10 P.M. DAILY.]

PAINTING FROM LIFE.

Instructions to Candidates :—

1. Paint the figure placed before you, *not smaller* than 24 inches in height.

2. The paper or canvas supplied must be completely filled in.

3. A foot-rule, pencil, brush, or plumb-line may be used to estimate the proportions of the figures; other forms of measuring are forbidden.

4. Finish is not essential. The points which should receive attention are Proportion, Action and the masses of light and shade.

Art Masters' Examination.

SATURDAY, 23RD MARCH 1935.

[10-45 A.M. TO 1-30 P.M. AND 2-15 P.M. TO 5-15 P.M.]

FIGURE FROM CAST.

Instructions to Candidates:—

(*a*) The drawing should be done in line with black chalk, charcoal, carbon pencil, or black lead pencil.

(*b*) The drawing should not be less than 24 inches in height.

(*c*) The height or place of the horizontal line (indicating the level of your eye) must be marked on the right hand of the drawing paper supplied to you.

(*d*) A foot-rule, pencil, chalk holder or plumb-line may be used to estimate the proportions of the figure to be drawn; other forms of measuring are forbidden.

(*e*) Write at the side of the drawing the proportions of the different parts of the figure to its total length, such as the head, width of shoulders, width of waist, length from knee to the sole of foot, and such other part as may be important.

Elementary Examination in Architecture.

TUESDAY, 12TH MARCH 1935.

[9 A.M. TO 12-30 P.M.]

GEOMETRY AND SCIOGRAPHY.

Note.—Diagram "B" accompanies this paper.

1. Draw out the frontage of the portion within the dotted lines CC and DD of the building and the compound wall on each side illustrated in the photograph, Diagram B in plan, front Elevation and Section on line *DD* showing the side Elevation of the porch, to $\frac{1}{4}''$ scale as accurately as possible from the evidence of the photograph.

2. On both, the front elevation and the plan draw the shades and shadows cast thereon, assuming the source of light to be at an angle of 45 degrees from the left and also at 45 degrees with the horizon.

3. Marks will be allocated for judging the dimensions as accurately as possible.

TUESDAY, 12TH MARCH 1935.

[2 P.M. TO 5-30 P.M.]

PERSPECTIVE.

Note.—Diagram E accompanies this paper.

Set up a perspective of the sketch shown in plan, elevation and section on diagram E the spectator's eye being assumed to be 15 feet in front and 10 feet to the left from the point marked A on the diagram and 6 feet above the ground level.

The position of the picture plane is left to the discretion of the candidate but the picture should well fill an imperial sheet of paper, i.e. 20″ × 27″.

WEDNESDAY, 13TH MARCH 1935.

[9 A.M. TO 11 A.M.]

SURVEYING AND LEVELLING.

Note.—Diagram "A" accompanies this paper.

Diagram "A" represents a hilly site on the East bank of a river to a scale of 40′ 0″ to the inch with chain-dotted contour lines each indicating a rise of 2′ 6″ from the normal water level of the river.

1. Compute, in acres and square yards, the area of the site as bounded by the river on the West and road on the East and the cross-dotted lines on the North and South.

2. Show how you could survey such a site with chain, cross-staff and ranging rods only, illustrate your answer by indicating your survey lines on the diagram itself.

3. How would the contour lines be ascertained when taking the levels of such a site supposing that a dumpy level, a chain and a telescopic staff were the only instruments available? Would you prefer to be equipped with other instruments and, if so, what?

WEDNESDAY, 13TH MARCH 1935.

[11-15 A.M. TO 12-30 P.M.]

TRACING.

Note.—Diagram "C" accompanies this paper.

Make a linen tracing in ink from the sheet given you and marked diagram C attempting only the central portion of the Elevation within the dotted lines AA and BB including the lettering and the Section, above the line DD.

WEDNESDAY, 13TH MARCH 1935.

[2 P.M. TO 5-30 P.M.]

BUILDING CONSTRUCTION, CARPENTRY AND DRAWING TO SCALE FROM SKETCHES.

Note.—Four questions to be attempted; of which one must be either No. 1 or No. 3.

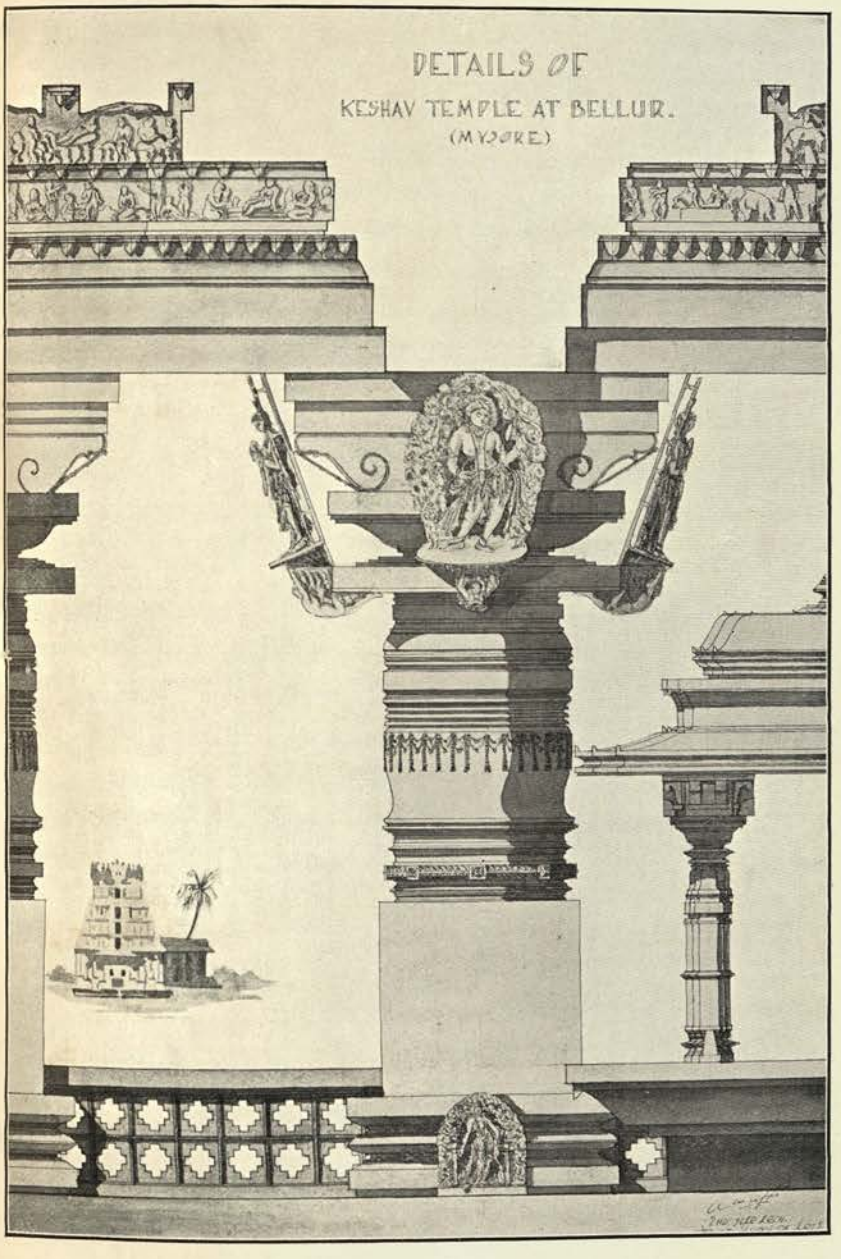
Diagram "B" accompanies this paper.

1. Draw to a scale of $\frac{1}{2}$″ to a foot, plan, Elevation and Section of the Ground Floor Entrance illustrated in the diagram "B" up to the window sill level on the 1st Floor marked by a dotted line AB, including one window on each side of the Entrance, within the dotted lines CC and DD and showing the brick masonry in English bond. Show all masonry joints in plan, elevation and section and fill in the window openings with partly glazed and partly venitioned shutters and the door with panelled shutters. The compound wall and the railing need not be shown.

2. Describe the different types of brick bonding and state the advantages and disadvantages of each.

Elementary Examination in Architecture.

TESTIMONY DRAWING.



V. M. Apte. *Sir J. J. School of Art, Bombay.*

3. Draw to 1½″ scale a wall cupboard to fill an opening 3′ 0″ × 5′ 0″ in a 1′ 6″ thick brick wall. The cupboard should be 1′ 6″ deep and should not project out more than 6″ from the wall face; the cupboard should be fitted with shelves.

4. Show full size details of all carpentry joints and fittings such as handles hinges, locks, etc., in connection with the answer to question 3.

5. What are the suitable building materials for the following purposes and give reasons why you consider them suitable. (*a*) Flooring to an open terrace. (*b*) Coping to parapets and compound walls. (*c*) Compound gates and railings.

THURSDAY, 14TH MARCH 1935.

[9 A.M. TO 12-30 P.M.]

FREEHAND DRAWING AND PRACTICAL ORAL EXAMINATION IN SURVEYING AND LEVELLING.

An ante-room 15′ 0″ square and about 15′ 0″ height leads to the private apartment of a prince.

Design a low relief, but highly enriched, plaster of Paris ceiling for the same.

Drawings required.

A 1″ scale key plan indicating in outline the general lines of your design.

Full size cartoons, of some of the enrichments of the ceiling, sufficient to fill two Imperial size sheets of cartridge paper.

THURSDAY, 14TH MARCH 1935.

[2 P.M. TO 5-30 P.M.]

MODELLING.

With the clay given you model an important portion of the enrichment scheme for the plaster of Paris ceiling cartooned this morning, indicating its relief accurately.

Intermediate Examination in Architecture.

TUESDAY, 12TH MARCH 1935.

[9 A.M. TO 12-30 P.M.]

THE APPLICATION OF THE ORDERS—Paper No. I.

Morning Session.

A pavilion is to be erected as a belvedere on the summit of a hill.

The plan on the ground floor is a square 50′ 0″ × 50′ 0″ divided into twenty-five square units of 10′ × 10′ each, each intersection representing a column. On the first floor the plan reduces to a square of 40′ × 40′ with sixteen similar units and on the second floor to a square of 30′ × 30′ with nine units. The central square in each case has solid walls and contains a circular staircase.

Design such a building in elevation to ¼″ scale, treating it:—

(*a*) In a Classic traditional manner.

(*b*) In an Indian traditional manner.

Note.—(*b*) can be done on tracing paper with (*a*) as a basis.

TUESDAY, 12TH MARCH 1935.

[2 P.M. TO 5-30 P.M.]

THE APPLICATION OF THE ORDERS—Paper No. 2.

Afternoon Session.

Note.—Your morning's work will be returned to you for reference.

1. Show to quarter full size the details of the entablature and of the capital and base of the column to the first floor in your morning's, Classical (*a*), interpretation of the pavilion design.

2. Show to 1½″ scale in plan and section an enriched ceiling suitable for one compartment of your morning's, Indian (*b*), interpretation of pavilion design.

WEDNESDAY, 13TH MARCH 1935.

[9 A.M. TO 12-30 P.M.]

MATERIALS AND APPLIED CONSTRUCTION—Paper No. 1.

Morning Session.

N.B.—Only three questions should be attempted of which one must be either question 4 or 5.

1. Specify in detail a reinforced cement concrete floor slab for a room 12′ 0″ × 12′ 0″ with detailed specifications of the different materials, their proportions and workmanship.

2. Draw to ½″ scale teakwood roof with 30° slope over a square room 12′ 0″ × 12′ 0″ hipped on all sides and the projection of eaves 2′ 6″ from the wall face giving sizes of all the teak scantlings and half full size details of joints.

3. Draw a section through a brick masonry wall 2′ 3″ thick and rubble masonry and khankee faced plinth 2′ 6″ thick showing a damp proof course to a scale of 1½″ to a foot and describe the different kinds of damp proof courses giving advantages and disadvantages of each.

4. Design a semicircular brick and R. C. C. bay window 6′ 0″ in diameter projecting from the face of a building on the First Floor and supported on R. C. C. corbels, to a scale of ½″ to a foot. Show all Brick, R. C. C. and wood work and full size details of window sashes and frames.

5. Design a counter for a Banking Hall to fill in a space of 12′ 0″ between two circular columns to a scale of 1″ to a foot and show full size details of panel moulds, etc.

WEDNESDAY, 13TH MARCH 1935.

[2 P.M. TO 5-30 P.M.]

MATERIALS AND APPLIED CONSTRUCTION—Paper No. 2.

Afternoon Session.

N.B.—Only three questions are to be attempted, one of which must be No. 3.

1. Draw to 1″ scale section through the Ground Floor external wall of a R. C. C. framed three-storeyed building with brick wall filling between and khankee faced rubble masonry in plinth. Show carefully the position of the plinth beam and the flooring with footings, etc.

2. Draw to 1″ scale section through a First Floor, sand stone perforated parapet with a sand stone sujja projecting 3′ 0″ from the wall face and supported on stone brackets.

3. Design a folding teak door to ½″ scale for an opening 8′ 0″ wide and 10′ 0″ high with a semicircular glazed fanlight over it. Draw full size details of all sashes, panel-moulds and glazing-bars.

4. Draw to 1″ scale a stone cornice 2′ 6″ in projection with a return on a corner of a building indicating stone joints in plan and Elevation on both sides.

THURSDAY, 14TH MARCH 1935.

[9 A.M. TO 12-30 P.M.]

HISTORY.

Note.—Not more than *five* questions to be attempted ; of which 2 and 5 are compulsory.

1. What do you know of the following buildings ? Give plan, section and freehand sketch view of at least one of them :—

The Parthenon at Athens, the Pantheon at Rome, the Church of the Holy Wisdom at Constantinople.

2. What provision did the Romans make for the public entertainment of their citizens ?

Describe one of the important buildings in this connection in some detail with a sketch of the plan and, either, section or elevation.

3. Describe a well-known Hindu temple and illustrate your answer by its plan and a fairly large sketch of the capital of a column used there.

4. How did the Greek and Roman orders differ ? Give an explanation as to why you think these variations came into existence.

5. Give a careful description of Chalukyan architecture. What were its most important features and to what places did its influence extend ?

6. Define and illustrate by sketches the following terms :—

Dosseret block, jalli, chujja, attic base, pendentive.

7. Illustrate clearly the carved enrichment applied by the classic architects to the following mouldings.

Cavetto, torus, cyma recta, cyma reversa, plain band.

8. Explain exactly the difference between an anta and a pilaster and show the relation of each to the column used in the same building.

Advanced Examination in Architecture.

TUESDAY, 12TH MARCH 1935.

[MORNING SESSION—9 A.M. TO 12-30 P.M.]

[AFTERNOON SESSION—2 P.M. TO 5-30 P.M.]

ANALYTICAL STUDY.

Note.—Diagram " A " accompanies this paper.

Among the wooded hills of an Indian State overlooking an important river and on a site that is shown on the accompanying diagram marked " A " to a scale of 16′ 0″ to the inch, with dotted contour lines each represents a rise of 2′ 6″ from the normal water level of the river, an Indian prince is desirous of erecting a Shooting Lodge to include the following accommodation :—

(1) A roomy Lounge-verandah,

(2) a Dining room about 25′ × 16′ with kitchen, store and scullery,

(3) four bedrooms, each about 16′ × 14′ and with its own verandah, bathroom and W.C.,

(4) a garage for six large cars, and

(5) twelve servants' rooms with their separate dining room and lavatory accommodation.

Drawings required :—

(*a*) a general lay-out plan to be drawn on the diagram itself.

(*b*) a plan, one section and two elevations of the main building drawn to a scale of $\frac{1}{8}$ inch to the foot and carefully rendered to indicate the materials proposed to be used.

(*c*) A half-inch detail illustrating clearly the internal decorative treatment of the Dining Room.

WEDNESDAY, 13TH MARCH 1935.

[9 A.M. TO 12-30 P.M.]

QUANTITY SURVEYING AND ESTIMATING.

Note.—Diagram " D " accompanies this paper.

1. Write the specification for all the items illustrated in Diagram D and take out quantities including everything illustrated on the diagram except the walls.

2. Price your bill of these quantities at what you consider present market rates, for the work as specified.

3. How you would cube a building of this nature. State what rate you consider reasonable for such work in Bombay.

WEDNESDAY, 13TH MARCH 1935.

[2 P.M. TO 5-30 P.M.]

STRESSES AND STRAINS.

N.B.—Not more than four questions are to be answered but all candidates must attempt question No. 1.

1. A framed warren girder 120 feet span having equilateral triangular bracing is divided into 8 bays of 15 feet each and carries a load of 50 tons on the lower chord, being the total weight of the girder, plus a platform load of ·3 tons per foot run. Mark on the drawing the loading on each panel point, top and bottom, and determine the stresses in the chords and braces showing the compression members in thick lines.

2. A retaining wall 15 feet high with vertical back has to support earth, the upper surface of which is horizontal and level with the top of the wall. The thickness of the wall may be assumed as 2 feet at the top and 7 feet at the base. Determine the total pressure on one foot length of wall also the direction of the resultant pressure on the base. Earth may be assumed at 120 lbs. per cubic foot, and angle of repose 27°. Masonry may be taken as 140 lbs. per cubic foot. Discuss the stability of this retaining wall.

3. The cross section of a mild steel column consists of a 14″ × 6″ H section having a 12″ × $\frac{1}{2}$″ plate rivetted on each flange, the total weight being 57 lbs. per foot run. The column is 18 feet high with one end fixed, and the other end free. The following data may be assumed. Area 28·5 sq. inches, safe stress 6 tons per sq. inch, and least radius of gyration 2·4 units.

4. A floor slab of reinforced concrete is 5½ inches thick, and 7 feet span with ½ inch diameter steel bars spaced 4 inches centre to centre and 1½ inches from lower edge. Calculate what load this floor will carry.

5. A Room of a dwelling house 36 feet by 20 feet is to be covered by a wood floor consisting of teak beams and joists and finished with teak boarding as a floor for an upper room. Design the floor and calculate the members.

6. What safe loads would you allow on (1) ordinary brickwork in (*a*) lime mortar and (*b*) Cement Mortar. (2) Mass concrete specifying the concrete applicable in (*a*) lime and (*b*) cement. (3) Malad Stone, (4) Porebunder Stone, (5) Any granite with which you are acquainted.

THURSDAY, 14TH MARCH 1935.

[9 A.M. TO 12-30 P.M.]

HISTORY.

N.B.—Not more than four questions are to be attempted.

1. Describe the term Renaissance and the development of the Renaissance Style in Italy. Give examples of buildings belonging to the Renaissance period in the important districts of Italy. Illustrate their different characteristics and mention the causes which brought about the difference.

2. Name two important Architects of the Renaissance period in England and describe their work with sketches.

3. What are the chief characteristics of the Gothic Style and how it differs from the Classic. Mention the causes responsible for such difference and illustrate your answer by sketches.

4. Describe two important buildings belonging to the Mohammedan period in Gujarat. Illustrate your answer by sketches.

5. What are the chief differences between the Mohammedan style in Gujarat and in Bijapur and what are the influences which caused the difference. Illustrate your answer by sketches.

6. Draw to a scale of 1″ to a foot a terrace parapet with sujja belonging to (*a*) Hindu Building, (*b*) Mogul Building.

Examination for the Government Diploma in Architecture.

MONDAY, 18TH MARCH 1935.

[9 A.M. TO 12 NOON.]

PRINCIPLES OF DESIGN AND COMPOSITION.

N.B.—Only three questions to be attempted.

1. Discuss the possibilities of improving the proportions of a narrow and unproportionately high room by means of internal decorative treatment either in colour or otherwise. Illustrate your answer by sketches.

2. Two roads intersect at an angle of 60°. Give the satisfactory architectural treatments for the two different corner sites that will occur at such a junction.

3. A very important public building has a frontage 40′ wide and 40′ high facing a public road. Show by alternative sketches how you can give the same problem an expression of horizontality or verticality.

4. Draw to a scale of ½″ to a foot a clock tower at the junction of two roads crossing at right angles, in (*a*) brick (*b*) stone and (*c*) coloured concrete. The design should express the different materials.

5. Draw to a convenient scale what you consider to be the best solution for a long continuous frontage of a public building 350′ long and 40′ high; exclusive of any tall Architectural features.

MONDAY, 18TH MARCH 1935.

[1 P.M. TO 3 P.M.]

HYGIENE AND SANITATION.

N.B.—Not more than four questions are to be answered, but all candidates must attempt question No. 1.

1. Draw to ¼ inch to a foot scale a garage to accommodate 6 cars with 3 W.C.'s for chaffeurs and washing-place attached. Show the drainage up to a disconnecting inspection chamber.

2. Draw to a large scale the sanitary fittings you would recommend for the building in question No. 1.

3. Draw to a scale of ¼ inch to a foot a septic tank capable of taking the drainage of the building in question No. 1.

4. Draw to ½ full size the joint between (1) a lead and iron pipe (2) a lead and stoneware pipe, and (3) an iron and stoneware pipe.

5. What are the regulations in force in Bombay with regard to the construction of water-closets.

6. What do you understand by hard and soft water. What are the effects of hard, soft, sea and sullage water on the various pipes in general use.

MONDAY, 18TH MARCH 1935.

[3-30 P.M. TO 5-30 P.M.]

ELECTRICAL ENGINEERING.

N.B.—Not more than four questions are to be answered, but all candidates must attempt question No. 1.

1. A Public Library Reading Room 60 feet long by 25 feet wide and 15 feet high is to be adequately lighted for reading at night. Indicate the reading tables on your plan and show the wiring, number of points, wattage of lamps, with switch-boards and other fitments necessary.

2. How would you distribute Electric Ceiling fans in the above Library Reading Room specifying the height from floor and the sweep of the fan blades.

3. Show in a diagrammatic sketch any separate Electric water heater for baths you know of, and what precautions would you adopt in installing the heater.

4. State the advantages and disadvantages of Electric wiring embedded in walls. State how you would execute such a job and the materials and fittings you would adopt.

5. A two-way switch is to be fitted at the top and bottom of a staircase. Show in a diagrammatic sketch the wiring between two lamps on the stairs, and the switches.

6. What are the differences between Direct and Alternating Currents, and describe the following:—

Watt, Ohm and Ampere.

DESIGN.

TUESDAY, 19TH MARCH 1935.

[11-30 A.M. TO 5-30 P.M.]

FOR PRELIMINARY SKETCH DESIGN.

FRIDAY, SATURDAY, MONDAY, TUESDAY AND WEDNESDAY,

22ND, 23RD, 25TH, 26TH AND 27TH MARCH 1935.

[9 A.M. TO 12-30 P.M. AND 2 P.M. TO 5-30 P.M. DAILY.]

FOR REMAINDER OF DESIGN WORK, INCLUDING WORKING DRAWINGS, DETAILS AND PERSPECTIVE.

Notice to Candidates :—

The subject of Design this year will be :—

A Restaurant and Pleasure Centre among the hills.

DESIGN.

TUESDAY, 19TH MARCH 1935.

[11-30 A.M. TO 5-30 P.M.]

[FOR PRELIMINARY SKETCHES.]

FRIDAY, SATURDAY, MONDAY, TUESDAY AND WEDNESDAY,

22ND, 23RD, 25TH, 26TH AND 27TH MARCH 1935.

[9 A.M. TO 12-30 P.M. AND 2 P.M. TO 5-30 P.M. DAILY.]

[FOR WORKING SCALE AND DETAIL DRAWINGS.]

[A RESTAURANT AND PLEASURE CENTRE AMONG THE HILLS].

A beauty spot in Salsette, accessible from a good motor road, is to be developed as a pleasure resort for motorists. The site is shown to a scale of 20′ 0″ to the inch in the accompanying diagram marked "A", the dotted lines show the contours as the ground rises from the river and each of them represents a rise of five feet above the normal level of the water; during the monsoon the river may rise 20 feet above this level. There is a small perennial spring appearing from the hill side at the point marked X on the diagram.

The accommodation is to include :—

(1) A large Lounge-verandah, where light refreshments will be served to a maximum of 250 guests.

(2) A dining room, to accommodate 100 diners with necessary servery, kitchen and stores.

(3) Two dance floors, each for 50 couples, one in a room with space for tables around and for an orchestra of 6 musicians and one on the open air with music provided by a loud speaker.

(4) Two swimming pools, with dressing boxes 70 for men and 30 for women with showers and lavatories conveniently arranged to serve either pool; one pool 75′ × 25′ is to be a covered one and the other, in the open air, is to be larger and can be of any reasonable shape and size considered suitable for the general lay-out.

(5) One billiard room for 2 full sized tables, with private bar, etc.

(6) One card room for 6 tables.

(7) Two tennis courts.

(8) Two Badminton courts, one covered.

(9) 6 Bedrooms (2 double and 4 single) for occasional guests, in case of breakdowns.

(10) Quarters for the Manager and his family consisting of one living room, private kitchen, 3 bedrooms, with necessary verandahs, stores and lavatory accommodation.

(11) Quarters for 40 servants.

(12) 20 Garages, with shelter and lavatory, accommodation for chaffeurs and a petrol filling station and repair shop.

Drawings required :—

First Day.—(*a*) A carefully finished site plan of the whole lay-out which is the primary consideration and must combine the various features in a unified scheme; this should be to a scale of 20 feet to the inch and can be drawn on the original diagram.

Other Days.—(*b*) A plan, elevation and section to 16 feet to the inch of each of the actual buildings comprising the scheme these may, if necessary, be on separate sheets.

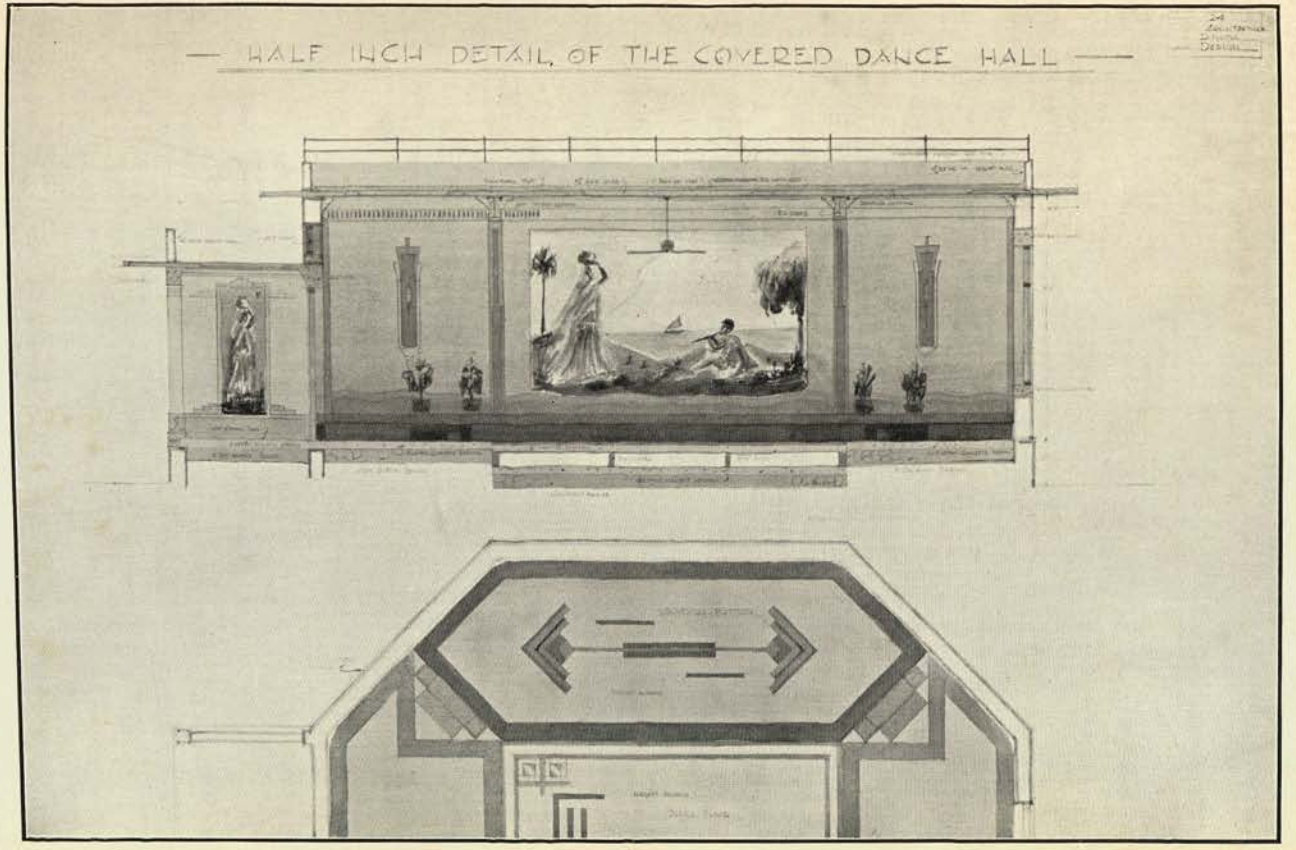
(*c*) A birds-eye perspective, illustrating the whole scheme and its natural surroundings.

(*d*) A half-inch detail of the covered dance hall, showing quite clearly its decorative and constructional treatment, including the colour scheme to be adopted.

Note.—Diagram "A" accompanies this paper.

Diploma Examination in Architecture.

DESIGN.

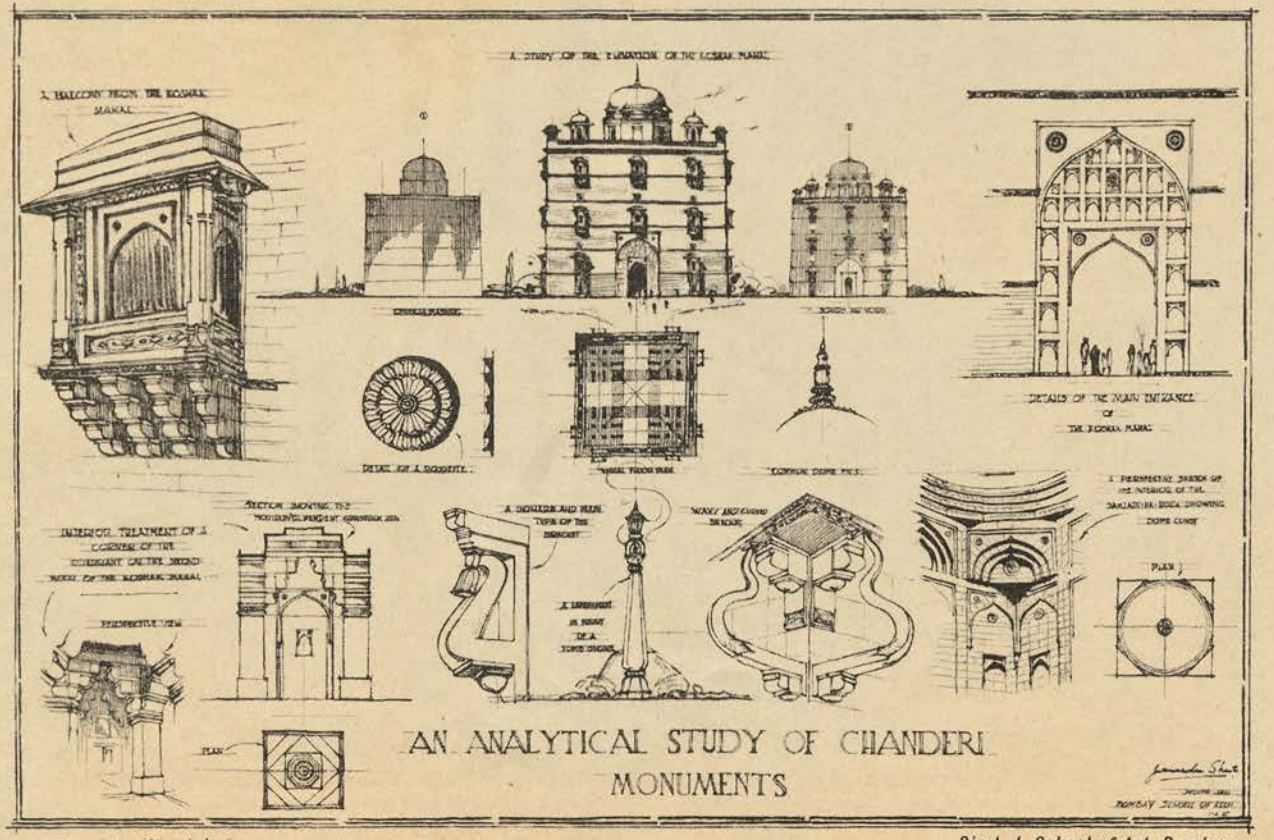


Sant Prasad Satsangi

Sir J. J. School of Art, Bombay.

Diploma Examination in Architecture.

TESTIMONY DRAWING.


A BALCONY FROM THE KOSWAR MAHAL
A STUDY OF THE ELEVATION OF THE KOSWAR MAHAL
DETAILS OF THE MAIN ENTRANCE OF THE KOSWAR MAHAL
DETAIL OF A ROSETTE
INTERIOR TREATMENT OF A CORNER OF THE PENDENTIVE ON THE SECOND FLOOR OF THE KOSWAR MAHAL
PERSPECTIVE VIEW
PLAN
A PERSPECTIVE SKETCH OF THE INTERIOR OF THE JAGADISH HOUSE SHOWING DOME CONST
PLAN
AN ANALYTICAL STUDY OF CHANDERI MONUMENTS

Janardan Shastri.

Sir J. J. School of Art, Bombay.

DIAGRAM (A)

ARCHITECTURAL EXAMINATIONS 1935.

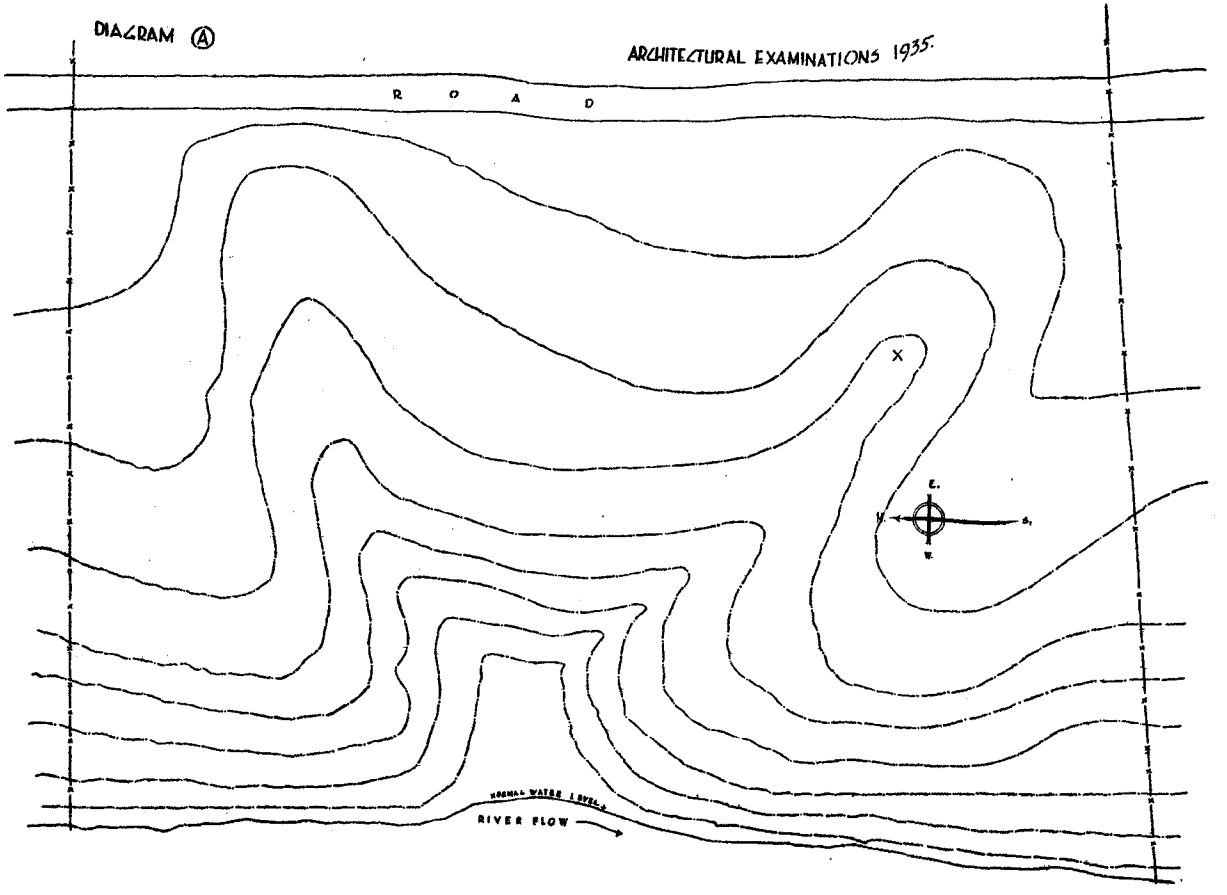


DIAGRAM "B"

Architectural Examinations 1935.

DIAGRAM "C"

ARCHITECTURAL EXAMINATIONS 1935.

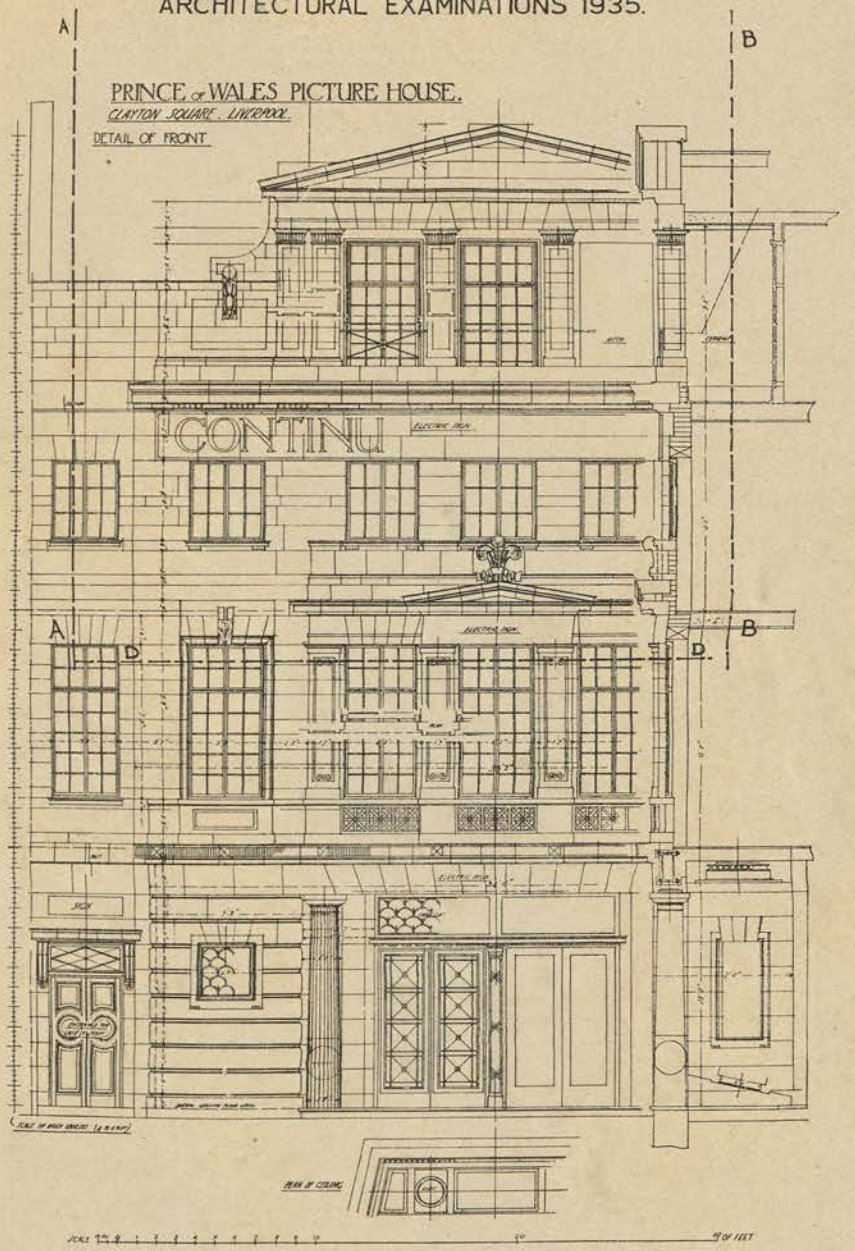
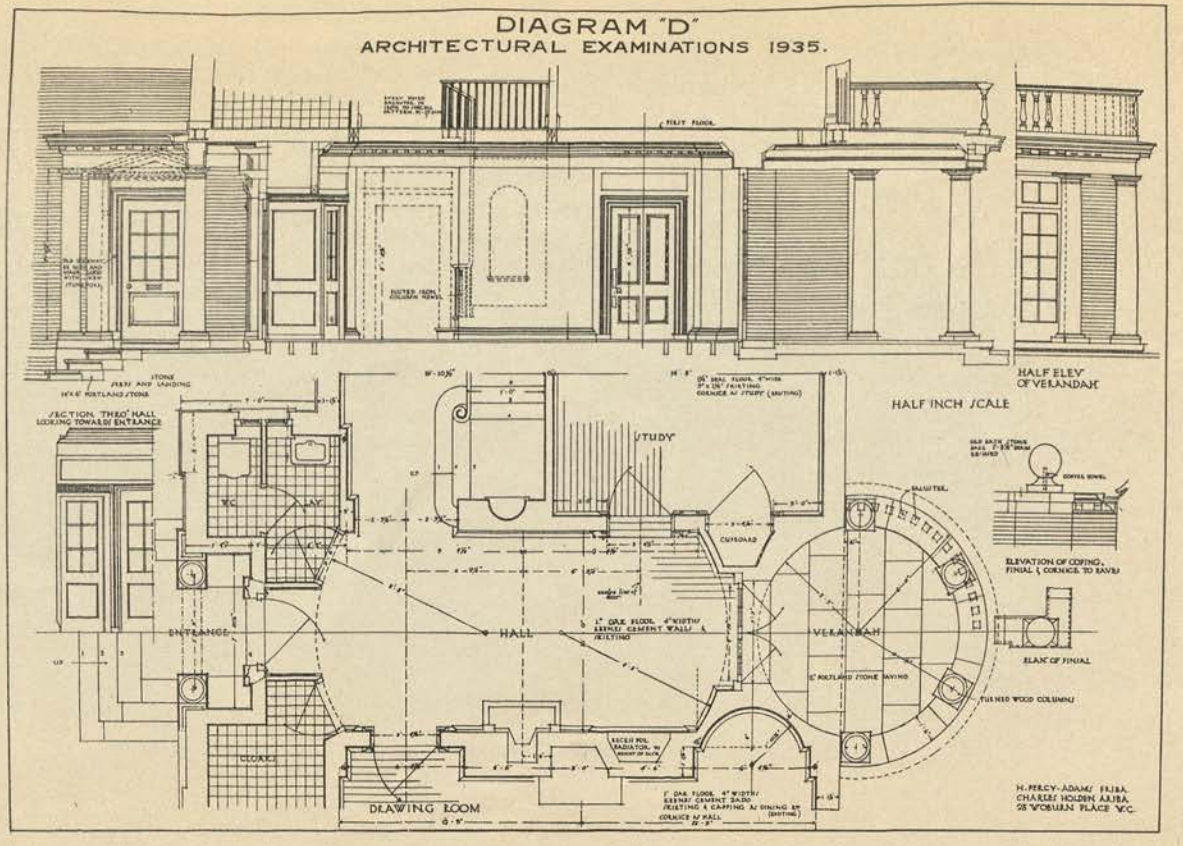
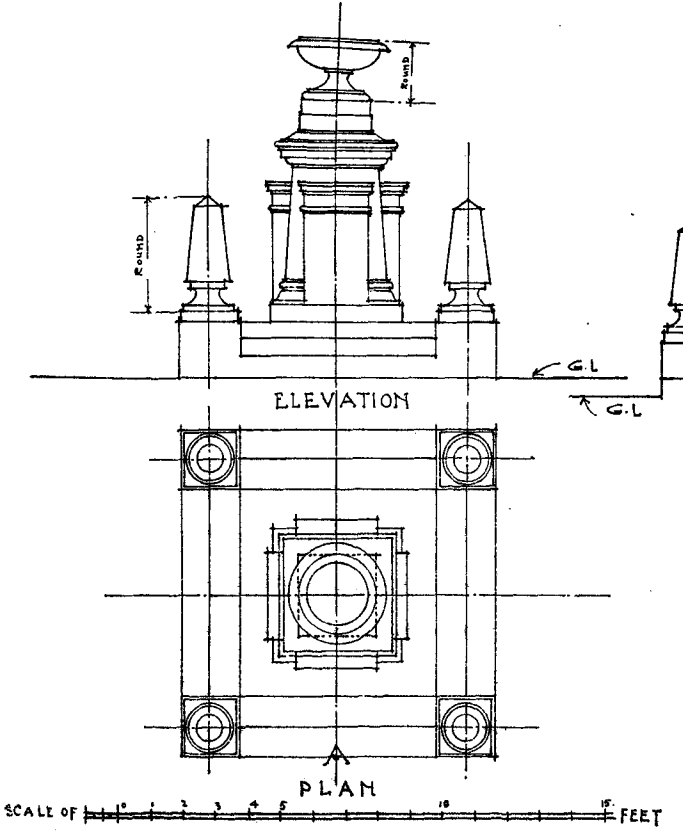
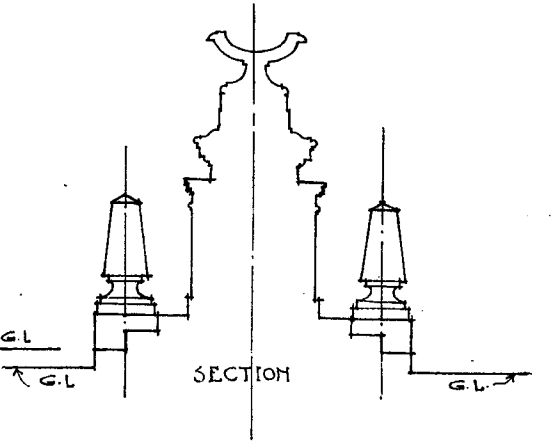


DIAGRAM "D"
ARCHITECTURAL EXAMINATIONS 1935.







GOVERNMENT OF BOMBAY
ART EXAMINATIONS 1935
DIAGRAM "E" ARCHITECTURE.

LIST OF CANDIDATES WHO PASSED THE DRAWING AND ART EXAMINATIONS, 1935.

Order of merit and name.	School.

ELEMENTARY EXAMINATION IN DRAWING AND PAINTING.

1	Bhojwani, Dewanmal Gagumal ..	Sir J. J. School of Art, Bombay.
2	Malushte, Hari Narayan ..	Do.
3	Dalal, Dinanath Damu Naik ..	Ketkar's Art Institute, Bombay.
4	Joshirao, Gajanan Krishnaji ..	Sir. J. J. School of Art, Bombay.
5	Magbool, Husen Fida Husen ..	School of Art, Indore.
6	Fernandes, Francis John ..	Sir. J. J. School of Art, Bombay.
7	Taralkar, Vishnu Yashvant ..	Do.
8	Falnikar, Ramchandra Govind ..	Do.
9	Khare, Bishwanath Prasad Hanuman Prasad.	Do.
10	Kale, Madhav Datatraya ..	Do.
11	Rajwadkar, Vasant Harischandra ..	Do.
12	Bekal, Sanjiva Rao ..	Nootan Kala Mandir, Bombay.
13	Bam, Vishnu Raghunath ..	Deshmukh's Art Institute, Poona.
14	Savant, Anant Krishna ..	Sir J. J. School of Art, Bombay.
15	Chiplunkar, Narayan Dattatraya ..	Nagpur School of Art, Nagpur.
16	Deolalikar, Ramkrishna Dattatraya ..	School of Art, Indore.
17	Thanvi, Goverdhandas Bhagvandas ..	Sir. J. J. School of Art, Bombay.
18	Khanvilkar, Vithal Ramchandra ..	Do.
19	Mestry, Vishnu Mahadev ..	Do.
20	Mulgund, Krishna Bindurao ..	Do.
21	Parab, Kashinath Vishnu ..	Do.
22	Nevgi, Hanumant Balkrishna ..	Ketkar's Art Institute, Bombay.
23	Sawant, Anand Raghunath ..	*Ex*-student, New Art Institute, Malwan.
24	Chitnis, Bhikaji Vasudeorao ..	Sir. J. J. School of Art, Bombay.
25	Mandlawat, Kanwar Sagat Singh ..	Do.
26	Verma, Radhakrishna Jaisingh ..	School of Art, Indore.
27	Kamble, Madhav Kashinath ..	Sir J. J. School of Art, Bombay.
28	Malvankar, Dwarkanath Balkrishna ..	Do.
29	Durugkar, Chandrashekhar Jagannath.	Ketkar's Art Institute, Bombay.
30	Kambli, Bhiwa Atmaram ..	St. Anthony's Fine Art Institute, Malwan.
31	Wankar, Chintaman Raoji ..	*Ex*-student, School of Art, Indore.
32	Ali, Syed Mairaj ..	Sir J. J. School of Art, Bombay.
33	Apte, Hari Keshav ..	Do.
34	Paleja, Ranchhordas Murarji ..	Do.
35	Kallianpur, Prabhakar N. ..	Kowli's Art Institute.
36	Gadnis, Ramchandra Keshao ..	School of Art, Indore.
37	Kinkire, M. G. ..	Do. (*ex*-student).
38	Hota, Tolashanker Ramchandra ..	Sir. J. J. School of Art, Bombay.
39	Deo, Madhukar Chintaman ..	Do.
40	Khandekar, Shriram Gopal ..	Do.
41	Mirajkar, Damodar Govind ..	Ketkar's Art Institute, Bombay.
42	Kajrekar, Balkrishna Jayaram ..	New Art Institute, Malwan.
43	Tokekar, Ramdas Ganesh ..	Nagpur School of Art, Nagpur.
44	Athaide, Victor Francis ..	Sir. J. J. School of Art, Bombay.
45	Nigudkar, Chintamany Moreshwar ..	Do.
46	Shah, Dhirajlal Jagjivan ..	Do.
47	Dikshit, Krishnaji Gangadhar ..	Ketkar's Art Institute, Bombay.
48	Mhatre, Hareshwar Ramchandra ..	Do.
49	Mukte, Govind Mahadeorao ..	Nagpur School of Art, Nagpur.
50	Soni, Manilal Bapulal ..	*Ex*-student, Kalabhavan, Baroda.
51	Majithia, Babulal Parmanand ..	Sir. J. J. School of Art, Bombay.
52	Patel, Muljibhai Sanabhai ..	Do.
53	Hate, Shankar Hari ..	Ketkar's Art Institute, Bombay.
54	Bhat, Ramchandra Yeshwant ..	Aspirant Art Studio, Bombay.
55	Malvankar, Ramkrishna Shivram ..	New Art Institute, Malwan.

Order of merit and name.	School.

ELEMENTARY EXAMINATION IN DRAWING AND PAINTING—*contd.*

56	Modak, Balkrishna Narayan ..	Private.
57	Padia, Narbheram Dahyabhai ..	*Ex*-student, Nootan Kalamandir, Bombay.
58	Pitale, Janardan Nathoba ..	Sir. J. J. School of Art, Bombay.
59	Sahasrabudhe, Purushottam Vishvanath.	Do.
60	Maindkar, Jagannath Ganesh ..	Ketkar's Art Institute, Bombay.
61	Manjarekar, Janardan Narayan ..	Do.
62	Dalvi, Gajanan Tukaram ..	Aspirant Art Studio, Bombay.
63	Badiger, Niranjanapa Goolapa ..	Nootan Kalamandir, Bombay.
64	Date, Vishnu Pandurang ..	Sir. J. J. School of Art, Bombay.
65	Saraiya, Natverlal Purushottam ..	Do.
66	Sheth, Kantilal Jethabhai ..	Do.
67	Chitale, Shankar Pandurang ..	Ketkar's Art Institute, Bombay.
68	Kukade, Babu Nagoba ..	School of Art, Indore.
69	Abbasi, Ishaque Fida Husein ..	Sir. J. J. School of Art, Bombay.
70	Iyengar, Narayan ..	Do.
71	Thacker, Mrudula Lalshanker (Mrs.) ..	Do.
72	Tripathi, Satyendrashankar Kundanshankar.	Do.
73	Mahajan, Kesarichand Chintaman ..	*Ex*-student, School of Art, Indore.

INTERMEDIATE EXAMINATION IN DRAWING AND PAINTING.

1	Artist, Dady Eruchshaw ..	Sir. J. J. School of Art, Bombay.
2	Bhoorsingh, Surjansingh Sekhawat ..	Do.
3	Shanbhogue, Vaman Devrao ..	Do.
4	Bhatt, Markand Chhaganlal ..	Do.
5	Gokhale, Gopal Krishna ..	Do.
6	Pandit, Sambananda Monappa ..	Nootan Vidyalay, Gulburga.
7	Bhadsavle, Govind Dhondopant ..	Sir. J. J. School of Art, Bombay.
8	Gadre, Purshottam Balkrishna ..	Do.
9	Khadilkar, Vasudeo Pandurang ..	Do.
10	Jani, Hariprasad Shamalbhai ..	Private.
11	Bhalerao, Premchand Kanhoba ..	Sir J. J. School of Art, Bombay.
12	Bothra, Jaswant Singh ..	Do.
13	Ketkar, Kusum Wasudeo (Miss) ..	Do.
14	Laud, Ramchandra Ballaji ..	Do.
15	Moudgill, Kidar Nath ..	Do.
16	Naik, Shrirang Krishnanath ..	Do.
17	Sanpurkar, Balkrishna Murlidhar ..	Do.
18	Davar, Mehroo Ardeshir (Miss) ..	Do.
19	Patkar, Rajaram Shamarao ..	Do.
20	Kotkar, Kamalakant Gangadhar ..	Do.
21	Kumtaker, Dinker Anant ..	Do.
22	Mhatre, Manoher Ramkrishna ..	Do.
23	Parulekar, Vasant Anant ..	Do.
24	Hindlekar, Vinayak Madhavrao ..	Do.
25	Mankeshwar, Sakharam Ganesh ..	School of Art, Indore.
26	Kehimkar, Esther Abraham (Miss) ..	Sir J. J. School of Art, Bombay.
27	Syed, Masood Ahmed ..	Do.
28	Dabholkar, Raghunath Pundalik ..	Do.
29	Jog, Shantaram Babaji ..	Do.
30	Mehta, Vidya Amritlal (Miss) ..	Do.
31	Khare, Gajanan Vinayak ..	School of Art, Indore.
32	Sathe, Krishnabai (Miss) ..	Do.
33	Jog, Kamal Babaji (Miss) ..	Sir J. J. School of Art, Bombay.

ADVANCED EXAMINATION IN DRAWING AND PAINTING.

1	Bapat, Bhalchandra Raoji ..	Sir J. J. School of Art, Bombay.
2	Sampat, Morarji Girdhardas ..	Do.
3	Kadle, Ramdas Venkatarao ..	Do.
4	Trivedi, Pranshankar Bhanji ..	Do.

Order of merit and name.	School.

ADVANCED EXAMINATION IN DRAWING AND PAINTING—*contd.*

5	Baxi, Dinesh Prasad ..	Sir J. J. School of Art, Bombay.
6	Bhagvat, Vimal Narayan (Miss) ..	Do.
7	Pandya, Vinayak Hiralal ..	Do.
8	Jaini, Teekamchand Padamsa ..	*Ex*-student, School of Art, Indore.
9	Utterwar, Vishwanath Madhao ..	Sir J. J. School of Art, Bombay.
10	Galande, Dattatraya Shankar ..	School of Art, Indore.
11	Jachak, Triambak Hari ..	Sir J. J. School of Art, Bombay.
12	Parab, Ganpat Dadajii ..	Do.
13	Syed Mohammed Ghani Mohammed Ibrahim.	Do.
14	Kelkar, Vasant Mahadeo ..	Aspirant Art Studio, Bombay.
15	Borkar, Ramrao Anantrao ..	Sir J. J. School of Art, Bombay.
16	Ved, Lalji Madhavji ..	Do.
17	Mane, Balkrishna Bhaurao ..	Ketkar's Art Institute, Bombay.
18	Bind, Ramkrishna Narayen ..	Sir J. J. School of Art, Bombay.
19	Gandhi, Vasudev Ramchandra ..	Do.
20	Malvankar, Dhondupanth Anantrao ..	Do.
21	Shirsat, Harischandra Laxman ..	Do.
22	Gandhi, Rustom Jehangir ..	Do.
23	Karandikar, Raghunath Gopal ..	Do.
24	Mehta, Naren Jamnadas ..	Do.
25	Damania, Kantilal Dahyabhai ..	Do.
26	Chaudhary, Yamoo Laxman (Miss) ..	Do.
27	Dave, Gopalkrishna Basantilal ..	Do.
28	Kapdoskar, Shantaram Hari ..	Do.
29	Kowli, Atmaram Anant ..	Do.
30	Patel, Bachoobhai Jagjivandas ..	Do.
31	Raikar, Raghuvir Atmaram ..	Do.
32	Malandkar, Vyenkatesh Harishchandra ..	Do.
33	Shah, Gulabchand Manikchand ..	Nootan Kalamandir, Bombay.

DIPLOMA EXAMINATION IN DRAWING AND PAINTING.

1	Anand, Dhanraj Bootamal ..	Sir J. J. School of Art, Bombay.
2	Kelkar, Krishnaji Keshav ..	Do.
	Novalker, Gunsundari Dinanath (Miss) ..	Do.
4	Puncholey, Bhanu Shankar Narmada Shankar.	Do.
	Rajput, Laxminarayan Surjasingh ..	School of Art, Indore.
6	Courtoor, Ramaswamy Govindswamy ..	Sir J. J. School of Art, Bombay.
	Husaini, Sayed Afsal Hossan Sayed Abid Hossan.	Do.
	Satwalekar, Madhav Shripad ..	Do.
	Smart, Bhanuprasad Dhanshanker ..	Do.
	Rege, Madhav Shantaram ..	Private.
11	Bhargav, Balmukund Baliram ..	Sir J. J. School of Art, Bombay.
	Khot, Harischandra Sakharam ..	Do.
	Motiwala, Nirmala Bhawanidas (Miss) ..	Do.
	Mucadam, Allan Rustomji (Miss) ..	Do.
	Shete, Gulab Shantaram (Miss) ..	Do.
	Subedar, Kanaiyalal Chhotalal ..	Do.
	Kelekar, Jaiwant Trivikram ..	Do. (*ex*-student).
18	Chavda, Shiavax Dhanjibhoy ..	Sir J. J. School of Art, Bombay.
	Gadgil, Vasudev Shankar ..	Do.
	Patkar, Narayan Narahari ..	Do.
	Gawade, Pirajirao Amrit ..	*Ex*-student, School of Art, Indore.
22	Rajadhyaksha, Manik Sakharam (Miss) ..	Sir J. J. School of Art, Bombay.
	Halbhavi, Danappa Virbhadrappa ..	Do. (*ex*-student).
24	Gulam, Jelani Abdul Rahim ..	Sir J. J. School of Art, Bombay.
	Kabnurkar, Sadashiva Pandurang ..	Do.
	Kubal, Kashinath Vasudeo ..	Do.

Order of merit and name.	School.

DIPLOMA EXAMINATION IN DRAWING AND PAINTING—*contd.*

24	Nerurkar, Ramchandra Vasantrao	Sir J. J. School of Art, Bombay.
	Ranade, Vasudeo Narsinh	Do.
	Shanghvi, Ratilal Vallabhdas	Do.
	Thakar, Jayantilal Kashiram	Do.
	Godbole, Madhukar Bhaskar	Do. (*ex*-student).

ELEMENTARY EXAMINATION IN MODELLING.

1	Merchant, Yusufali Dhalabhoy	Sir J. J. School of Art, Bombay.
2	Kapadia, Kantu Bhukhandas	Do.
3	Siddiqi, Ahmed Abdus Saleem	Do.
4	Solanki, Mulji Arjan	Do.
5	Godse, Dattatraya Anant	Private.

INTERMEDIATE EXAMINATION IN MODELLING.

1	Lanjekar, Digamber Vaman	Sir J. J. School of Art, Bombay.
2	Alvares, Joaquim Michael	Do.
3	Patil, Ganpat Gopal	Do.
4	Wagh, Bramhesh Vinayak	Do.
5	Virjee, Silloo (Miss)	Do.

ADVANCED EXAMINATION IN MODELLING.

1	Savant, Narhar Ganesh	Sir J. J. School of Art, Bombay.
2	Choudhari, Gulabrao Gopalrao	Do.
3	Dere, Nilkantrao Anantrao	Do.
4	Pai, Narayan Narsinh	Do.
5	Trivedi, Ramniklal Ramchandra	Do.
6	Kelkar, Padmakar Waman	Do.

DIPLOMA EXAMINATION IN MODELLING.

1	Navelkar, Narayan Govind	Sir J. J. School of Art, Bombay.
2	Adurkar, Vasudeo Sitaram	Do.
3	Baste, Raghunath Ganesh	Do.
4	Roate, Yamuna Hareshwar (Mrs.)	Do.

DRAWING TEACHER'S EXAMINATION.

First Class.

1	Kelkar, Raghunath Balkrishna	Sir J. J. School of Art, Bombay.
2	Jayaker, Vinayak Ramchandra	Do.
3	Karadgi, Chandrasekhar Virbasappa	Do.

Second Class.

4	Kharegat, Mehera Erachshah (Miss)	Sir J. J. School of Art, Bombay.
5	Dhond, Pralhad Anant	Do.

Third Class.

6	Belapurkar, Laxman Moreshwar	Sir J. J. School of Art, Bombay.
7	Almeida, Marguerite Lilian (Miss)	Do.
	Savant, Dattatraya Vithal	Do.
9	Damlay, Nilkanth Padmaker	Do.
10	Rogers (Mrs.) [Miss DeSa Suzanne]	Do.
11	Apte, Gangadhar Krishnarao	Do.
12	Chaudhari, Ghanasham Dhanji	Do.
13	Ghalasasi, Ramchandra Shridhar	Do.
	Parulekar, Vishwanath Keshao	Do.
15	Pattar, Malleshi Veerappa	Do.
16	Pawar, Jayasinh Krishnaji	Do.

Order of merit and name.	School.

DRAWING TEACHER'S EXAMINATION—*contd.*

Third Class—contd.

17	Mandhyan, Bhagwandas Jeramdas	Sir J. J. School of Art, Bombay.
	Shetty, Adinath Shantinath	Do.
19	Khandekar, Vishnu Dhundiraj	Do.
20	Lalchandani, Mulchand Lakhimal	Do.
21	D'Souza, Timothy Joaquim	Do.
22	Ranade, Mahadeo Govind	Do.
23	Shastri, Harikrishna Manishanker	Do.
24	Naik, Shivaram Sakharam	Do.
25	Patil, Amy Sumant (Miss)	Do.
26	Shukla, Bhanuprasad Devshanker	Do.
27	Ajgarni, Jessica Israel (Miss)	Do.
	Joshi, Krishnaji Anant	Do.
29	Khan, Nasirkhan Banekhan	Do.
30	Dhulekar, Prema Shamrao (Miss)	Do.
31	Arte, Shantaram Keshaw	Do.
	Khotlekar, Rajaram Balwant	Do.
33	Idnani, Dhanvati Bassarmal (Miss)	Do.
34	Parulekar, Govind Raghunath	Do.
	Khupte, Kamal Balvant (Miss)	Do. (*ex*-student).

DRAWING MASTER'S EXAMINATION.

1	Joshi, Shriram Krishna	Private.
2	Joshi, Vinayak Hari	Do.
3	Sonar, Ramdas Shamrao	Do.
4	Pandya, Ochhavlal Maneklal	Do.
5	Vaishampayana, Ramchandra Bapuji	Do.

ART MASTER'S EXAMINATION.

1	Jeswani, Khiaram Kakumal	Private.
2	Shah, Manilal Jamnadas	Do.

ELEMENTARY EXAMINATION IN ARCHITECTURE.

1	Hunasagahalli Ramaiah Swami Rao	Sir J. J. School of Art, Bombay.
2	Rathore, Damodar Dewraj	Do.
3	Gurjar, Murlidhar Seetaram	Do.
4	Apte, Udhao Mahadeo	Do.
5	Paknikar, Gopal Khanderao	Do.
6	Anand, Ram Parshad Ganpat Ram	Do.
7	Mistry, Keki Dorabji	Do.
8	S. Seshan	Do.
9	Gokhale, Janardan Dinkar	Do.
10	Kadu, Ganesh Dattatray	Do.
	Saiyed Mohammed Hussain	Do.
12	Dharma, Pandurang Anant	Do.
13	Aga, Jamshed Barjor	Do.
	Vijayakar, Mukund Mothabhai	Do.
15	Parekh, Mohanlal Chhaganlal	Do.
16	Ambekar, Gopal Ranganath	Do.
	Tamhane, Ramchandra Govind	Do.

INTERMEDIATE EXAMINATION IN ARCHITECTURE.

1	Notley, Donald William	Private.
2	Mistry, Dorabji Jamshedji	Sir J. J. School of Art, Bombay.
3	Haidrabadi, Surendra Chatrubhujdas.	Do.
4	Mhatre, Hariram Parshuram	Architectural Academy, Bombay.
5	Pundlik, Vaijanath Mohoniraj	Kala Bhawan, Baroda.
6	Naik, Jayavant Ganesh	*Ex*-student, Sir J. J. School of Art, Bombay.

Order of merit and name.		School.

ADVANCED EXAMINATION IN ARCHITECTURE.

1	Bilimoria, Jehangir Phiroze	..	Sir J. J. School of Art, Bombay.
2	Sharma, Beniprasada	..	Do.
3	Bhatnagar, Madan Kishore	..	Do.
4	Vaidya, Vaman Anant	..	Do.
5	Shinde, Sambhaji Raoji	..	Do.
6	Mistri, Minocheher Pirozshah	..	Do.
7	Jijina, Fali Jehangirji	..	Do.
8	Kumawat, Bhanwarlal Pemalal	..	Do.
9	Gajjar, Narayanlal Somnath	..	Do.
	Varma, Indrachand Gopichand	..	Do.
11	Kapadia, Shantilal Maganlal	..	Do.
12	Tilloo, Shanker Wasudeo	..	Do.
13	Mirza, Mehdi Ali	..	Architectural Academy, Bombay.
14	Mistri, Perin Jamshedji (Miss)	..	Sir J. J. School of Art, Bombay.
	Panditaratna, Andreas	..	Do.
	Hadkar, Jagannath Dattatraya	..	Do. (*ex*-student).
	Yardi, Sadashiv Raghunath	..	Private.

DIPLOMA EXAMINATION IN ARCHITECTURE.

1	Shastri, Janardan Dalsukhram	..	Sir J. J. School of Art, Bombay.
2	Satsangi, Sant Prasad	..	Do.
3	Dhurandhar, Sunder Motiram	..	Do.
4	Sahani, Gajanan Jagannath	..	Do.
5	Kothari, Naren Kuverji	..	Do.
6	Reuben, Reuben Simon	..	Do.
7	Reuben, Solomon Simon	..	Do.
8	Mehta, Gajendraray Vallabhdas	..	Do.
9	Engineer, Jehangir Bomanjee	..	Do.
	Mistry, Framroze Merwanji	..	Do.
	Taraporvala, Dorabji Vicaji	..	Do.

LIST OF CANDIDATES WHO WERE AWARDED PRIZES IN THE DRAWING GRADE EXAMINATIONS HELD IN THE YEAR 1934-35.

N.B.—The name of the school by which a candidate was presented for examination is shown above.

ELEMENTARY DRAWING GRADE EXAMINATION.

Bombay Presidency.

Bandra, Petit Orphanage—
(1) Adajania, Gool Navrojee (Miss) .. Prize for Nature Drawing.
(2) Mistry, Piloo Navrojee (Miss) .. Do. Nature Drawing.

Barsi, New English School—
(3) Sant, Keshav Vaman .. Do. Nature Drawing.

Bombay, Sir J. J. School of Art—
(4) Mascarenhas, Bernadetta (Miss) .. Do. Design.

Bordi, S. P. Hakimji High School—
(5) Patkar, Manohar Dinanath .. Do. Design.
(6) Sabnis, Chandrashekhar Ramchandra .. Do. Design.

Hubli, Anglo-Urdu High School—
(7) Gondkar, Namdev Pundalikappa .. Do. Nature Drawing.
(8) Do. do. .. Do. Object Drawing.

Hubli, Lamington High School—
(9) Sali, Neelakanth Gurupadaya .. Do. Nature Drawing.

Hubli, St. Mary's High School—
(10) Narasoo Balakrishan .. Do. Nature Drawing.
(11) Patrick, Curtis .. Do. Nature Drawing.

Jalgaon, New English School—
(12) Chaudhary, Kashinath Vithal .. Do. Memory Drawing.

Mahad, K. E. S. High School—
(13) Abdulajiz Mahamed Siddick Ghole .. Do. Design.

Malegaon, Municipal High School—
(14) Yeolekar, Balvant Vyankatesh .. Do. Memory Drawing.

Nasik, New English School (*ex*-student)—
(15) Takale, Gangadhar Trimbak .. Do. Design.

Navasari, Bai N. Tata Girls' School—
(16) Eskee, Gool Cooverjee (Miss) .. Do. Design.

Central Provinces.

Basim, Government High School—
(17) Kashikar, Vasudeo Gopal .. Prize for Design.

Damoh, Government High School—
(18) Shrivastava, Radhika Bihari Manoo Lal. Do. Object Drawing.

Jubbulpore, Hitkarini High School—
(19) Vishwakarma, Sitaram Nandlal .. Do. Object Drawing.

Pathrot, A. A. V. School—
(20) Karanjekar, Bhaoolal Vithoba .. Do. Memory Drawing.

Nizam's Dominions.

Jalna, Osmania High School—
(21) Kingawker, Rangnath Gopalrao .. Prize for Memory Drawing.

INTERMEDIATE DRAWING GRADE EXAMINATION.

Bombay Presidency.

Ahmednagar, Union Training College—		
(1) Lokhande, Balvant Vasant	..	Prize for Lettering.
(2) Shirsath, Bhaskar Vishramji	..	Do. Object Drawing.
Alibag, John Elphinstone High School—		
(3) Hajare, Krishnaji Anant	..	Do. Design.
Amalsad, H. D. Sarvajanik High School—		
(4) Gandhi, Chhotubhai Haribhai	..	Do. Design.
Anand, D. N. High School—		
(5) Patel, Ambalal Maganbhai	..	Do. Lettering.
Baroda, Kalabhawan—		
(6) Bhatt, Jayantilal Maganlal	..	Do. Memory Drawing.
Baroda, Maharani High School—		
(7) Dabholkar, Sarala Vamanrao (Miss)	..	Do. Design.
Bhadran, T. B. High School—		
(8) Pandya, Babubhai Shivshanker	..	Do. Lettering.
Bhuj, School of Art—		
(9) Thackar, Devji Ratansi		Do. Object Drawing.
Bombay, Ketkar's Art Institute—		
(10) Bhanbhairs, Kedaranath M.	..	Do. Design.
(11) Dalal, Dinanath Damodar	..	Do. Design.
(12) Do. do.	..	Do. Memory Drawing.
(13) Kane, Satchitanand Bapusaheb	..	Do. Design.
Bombay, Nootan Kala Mandir—		
(14) Hebbar, K. Krishnaya	..	Do. Object Drawing.
Bombay, Parsi Girls' School, Fort—		
(15) Irani, Shirinbai Mahiar (Miss)	..	Do. Design.
Bombay, Sir J. J. School of Art—		
(16) Baptista, Clement	..	Do. Design.
(17) Do.	..	Do. Object Drawing.
(18) Do.	..	Do. Lettering.
(19) Fernandes, Victor	..	Do. Design.
(20) Do.	..	Do. Lettering.
(21) Homai, Hathiram (Miss)	..	Do. Design.
(22) Shetty, Deorao Jaranna	..	Do. Design.
(23) Ved, Narottamdas Narandas	..	Do. Design.
Dadar, Chubildas Lalloobhai Boys' H. S.—		
(24) Molankar, Ramchandra Laxman	..	Do. Design.
Dharwar (Private candidate)—		
(25) Arkasali, Kalappa Shivarayappa	..	Do. Object Drawing.
Hubli, New English School—		
(26) Inamdar, Gopalkrishna Shripadrao	..	Do. Nature Drawing.
Hyderabad (Sind), Tolaram Girls' School—		
(27) Punjabi, Parpati Nenumal (Miss)	..	Do. Design.
Jamkhandi, P. B. High School—		
(28) Gokhale, Vasant Meghssham	..	Do. Object Drawing.
Kaira, Edward Memorial High School—		
(29) Suthar, Thakarshi Raghunath	..	Do. Design.
Kolhapur, J. G. Technical School—		
(30) Ghag, Dinkar Ramchandra	..	Do. Memory Drawing.
(31) Kumbhojkar, Dinkar Tatoba	..	Do. Memory Drawing.

Matunga, David Sassoon Industrial and Reformatory Institution—		
(32) Saiyad Ramzan Gazikhan	.. Prize for	Design.
Nipani, Municipal High School—		
(33) Kasar, Appa Nanappa	.. Do.	Design.
(34) Sangoram, Govind Gopal	.. Do.	Nature Drawing.
Poona, M. E. Society's High School (*ex*-student)—		
(35) Gokhale, Anant Ramchandra	.. Do.	Object Drawing.
Shikarpur (Private candidate)—		
(36) Rupani, Laxmi Kewalram (Miss)	.. Do.	Nature Drawing.
Sinner, New English School—		
(37) Chandvadkar, Waman Narayan	.. Do.	Object Drawing.
(38) Deshpande, Gopal Vasudeo	.. Do.	Nature Drawing.

Central Provinces.

Bhandara, Monro High School—		
(39) Awasthi, Ramkrishna Ganesh	.. Prize for	Design.
(40) Kachwaya, Pratapsingh Paikansingh	.. Do.	Nature Drawing.
Jubbulpore, Mission High School—		
(41) Sunder Lall Nathuram	.. Do.	Object Drawing.
Jubbulpore, Model High School—		
(42) Deb, Sukumar Satishchandra	.. Do.	Object Drawing.
Kanker, Crawford High School—		
(43) Shukla Radhika Pd. Mohanlal	.. Do.	Nature Drawing.

Central India.

Indore, School of Art—		
(44) Maqbool Husain Fida Husain	.. Prize for	Memory Drawing.

Nizam's Dominions.

Bidar, Government High School—		
(45) Syed Hafeezuddin Syed Mohiuddin	.. Prize for	Freehand Drawing.
Hyderabad (Deccan), Daruloloom High School—		
(46) Farkhunda Ali Mahboob Ali	.. Do.	do.

BOMBAY: PRINTED AT THE GOVERNMENT CENTRAL PRESS.

Government of Bombay

Annual Report

of the

Sir J. J. School of Art, Bombay

For the Year 1935-36

with

An Appendix containing Government of Bombay Drawing and Art Examination Papers and Examiners' Reports, 1936

BOMBAY
PRINTED AT THE GOVERNMENT CENTRAL PRESS
1937

Obtainable from the Superintendent, Government Printing and Stationery, Bombay, or through the High Commissioner for India, India House, Aldwych, London, W.C.2, or through any recognized Bookseller

[Price—Re. 1 As. 4 *or* 2*s*. 3*d*.]

N·460

REPORT OF THE SIR J. J. SCHOOL OF ART

1935-36

CONTENTS.

	Pages.
Staff	ii
Annual Report of the Sir J. J. School of Art, Bombay, for the year 1935–36.	1–5
Appendix—Government of Bombay Drawing and Art Examination Papers and Examiners' Reports, 1936	6–7
Notice	9
(1) Report on the Examinations in Drawing and Painting and in Modelling	11–12
(2) Report on the Drawing Teacher's Examination	13
(3) Report on the Drawing Master's Examination	13
(4) Report on the Art Master's Examination	14
(5) Report on the Examinations in Architecture	14–16
(6) Report on the Elementary and Intermediate Drawing Grade Examinations, 1935	16–18
Examination Question Papers :—	
Elementary Grade Papers	19–21
Intermediate Grade Papers	22–26
Drawing and Painting Examination Papers	26–34
Modelling Examination Papers	34–37
Teachers' Examination Papers	38–45
Architectural Examination Papers	45–55
List of successful candidates :—	
Drawing and Painting Examinations	56–61
Modelling Examinations	61–62
Teachers' Examinations	62–63
Architectural Examinations	63–65
List of Prize Winners :—	
Elementary Drawing Grade Examination	66–67
Intermediate Drawing Grade Examination	67–70

SIR J. J. SCHOOL OF ART, BOMBAY.

Staff.

Director	.. W. E. Gladstone Solomon, K-i-H., R.B.C., F.R.S.A., I.E.S., J.P.
Deputy Director	.. C. R. Gerrard, A.R.C.A., R.B.A., R.O.I.
Superintendent, Reay Art Workshops	.. P. V. Bodas, G.D. (Art).

Teaching Staff.

(Painting)	.. K. B. Chudekar, A.M. V. R. Talavdekar, A.M. S. Fernandiz, G.D. (Art). G. H. Nagarkar, G.D. (Art). A. A. Bhonsule, G.D. (Art). Miss M. Henderson, A.M. R. D. Dhopeshwarkar, G.D. (Art). J. M. Ahivasi, G.D. (Art).
Sculpture	.. B. K. Goregaokar, B.A., G.D. (Modelling). K. A. Chetty, G.D. (Modelling).
Anatomy	.. Assistant Surgeon, Dr. P. S. Dastur, M.S. (Bom.), B.M.S.
Fellows	.. B. G. Godbole, G.D. (Art). Y. K. Shukla, G.D. (Art). G. M. Solegaokar, G.D. (Art). Miss A. Trindade, G.D. (Art).

Architecture.

Professor of Architecture ..	.. Claude Batley, A.R.I.B.A.
Assistant Professor of Architecture	.. C. M. Master, M.A., F.R.I.B.A.
Studio Assistant	.. V. G. Kalekar, G.D. (Arch.).
Secretary	.. G. B. Kshirasagar.

Visiting Professors.

E. C. Henriques, F.R.I.B.A.
S. H. Parelkar, A.R.I.B.A.
S. J. Narwekar, A.R.I.B.A.
S. S. Ruben, A.R.I.B.A.

Visiting Teachers.

V. N. Chemburkar, G.D. Arch.
H. J. Billimora, G.D. Arch.
D. G. Karanjgaokar, G.D. Arch.

Lord Reay Art Workshops.

Master-Craftsmen	.. D. N. Pitale. S. B. Samel. C. D. Bhawsar. B. N. Wadke. Khimji Tricum. J. V. Rupawalla. Abdonio D'Costa P. G. Mistry.
Drawing	.. D. B. Samel.
Head Clerk	.. V. B. Kuvalekar.
Clerks	.. S. G. Gulgule. D. S. Kubal. A. K. Karmalkar.

ANNUAL REPORT OF THE Sir J. J. SCHOOL OF ART, BOMBAY, FOR THE YEAR, 1935-36.

An important event of the year was the Annual Prize distribution and Exhibition of students' work. The opening ceremony and distribution of prizes, which was attended by a distinguished audience, was presided over by His Excellency the Governor, accompanied by Lady Brabourne on the 11th December 1935. The Honourable Minister of Education, Diwan Bahadur S. T. Kambli was present, and the vote of thanks to Their Excellencies was moved by Mr. M. R. Jayakar, and seconded by Sir Byramjee Jeejeebhoy. After the report of the Director, Mr. Gladstone Solomon, His Excellency made a very interesting speech ; but perhaps the most interesting moment was when Mr. Jayakar voiced a plea for safeguarding the compound of the School of Art which has been threatened from several quarters. The work exhibited throughout all sections of the students' Exhibition attained a very high standard of achievement, and the extent of the public interest was shown by the large number of distinguished citizens and members of the general public who visited the Exhibition. His Excellency in reply gave the assurance that although one of the Tennis courts, and the servants' quarters in the School of Art Compound had recently been acquired by the Police for extension purposes, he would allow no further inroads upon the Compound of the School of Art. His Excellency's remark that " not another square yard would be taken away during my tenure of office ", was received with loud applause. The Exhibition was open for ten days, and the visitors during that short period exceeded 10,000 in number. Another interesting event during the year under report, was the introduction of a new Section of the School devoted to the study of Commercial Art. These classes under the personal supervision of the Deputy Director, are designed to meet present day conditions and requirements, and intended for conveying practical instruction in Poster, advertisement, and general press work ; also in book illustration, and the many other branches of commercial work, where art plays an important part in industry. The early morning Shading Class no longer exists as such, its place having been taken by the Commercial Art courses. This practical change has been welcomed, especially by the many students who are already employed, and who cannot devote much of their time to the study of the fine arts. The Commercial Art Section promises to become a popular and essential additional Section to the School of Art, and perhaps it is unnecessary to point out, that this new branch will in no way interfere with the School's main function, which is the teaching of the higher art course.

Drawing and Painting.

The number of students in the Drawing and Painting Classes this year was 216 as against 249 in 1934–35. The results of the Government of

Bombay Art Examinations were satisfactory. In the Elementary Drawing and Painting Examination 34 candidates were successful out of 43 that appeared for the Examination. In the Intermediate Examination 28 candidates were successful out of 38 ; in the Advanced Examination, 26 came out successful out of 32 ; and in the Diploma Examination 23 secured the Diploma, and 12 were unsuccessful.

There was exceptionally keen interest shown by students in "The Miss Dolly Cursetjee Prizes Competition" this year ; works were submitted by the 3rd, 4th, 5th year and Mural Decoration Class students ; and over 75 works in all were entered for competition. Nine students were finally selected to carry out the required full-size cartoons in chalk or charcoal. The first prize was awarded to Miss Yamoo Choudhary, and two second prizes to Messrs. A. H. S. Hussaini and J. V. Ubale, respectively. The sudden death of Mr. Ubale was a sad loss to his fellow students and other friends, and brought to a sudden end a very promising artistic career.

This year the annual sketching party of students visited Hyderabad (Deccan) personally conducted by the Director, with two assistant teachers, and some very interesting work was done. The party was hospitably entertained by the authorities, and given full facilities for painting at Golconda, and elsewhere. The work executed by the students was exhibited in Sir Akbar Hydari's residence, and also in Professor Speight's house, before a number of notable visitors. The educational value of these visits to places of artistic interest cannot be overestimated and provides an essential stimulus to the young artists.

Messrs. B. G. Godbole, (G.D. Art), Y. K. Shukla, (G. D. Art), G. M. Solegaonkar, (G. D. Art), and Miss A. Trindade, (G. D. Art) were appointed as Fellows in Painting, and for the Commercial Art Class this year. Dr. P. S. Dastur, M. S. (Bom.), B. M. S., Visiting Professor, lectured in Anatomy.

The Class for Indian Design and Composition continued to produce good work, but the increase in the number of students wishing to gain admission will necessitate a more severe test for entry into this class.

Mr. P. V. Bodas, (G.D. Art Painting) assistant teacher, was appointed Superintendent of the Reay Art Workshops from October 1935 ; and Mr. J. M. Ahivasi, (G. D. Art Painting) was appointed as officiating assistant teacher *vice* Mr. Bodas.

Drawing Grade Classes.

The number of students in these classes increased from 23 to 30 and the examination results of these were excellent. Out of the 25 candidates that appeared for the Elementary Drawing Grade Examination, 19 were successful ; 21 appeared for the Intermediate Grade Examination and all were successful, a most excellent result.

Normal Class for Drawing Teachers.

One hundred and thirty candidates from various districts applied for admission to this Class for the Session 1935–36. 40 candidates, including 5 from the School of Art holding Diplomas in Painting, were admitted. The examination results of this Class were very good. Out of the 40 candidates from the School of Art that appeared for this Examination, 32 secured the Drawing Teacher's Certificate.

School of Sculpture.

The number of students in this Section of the School was 24, the same as that of last year. The progress achieved by this department was satisfactory both in the examinations and in the actual work done during the year. Out of the 22 students who took up the examinations in this Section, 21 were successful.

School of Architecture.

At the beginning of the session there were 130 students (including one lady student) in the Architectural Section of the Sir J. J. School of Art, Bombay, and at its close, 119 as compared with 124 and 118 respectively for the session 1934–35.

They can be classified at the end of the session as follows :—

(*a*) Brahmin Hindus	45
(*b*) Non-Brahmins	41
(*c*) Parsis	21
(*d*) Mohomedans	4
(*e*) Jews	4
(*f*) Europeans and Anglo-Indians ..	2
(*g*) Indian Christians	1
(*h*) Buddists	1
	119

These were distributed as follows :—

		Admitted, at the end of the session.
1st Year (Preparatory)	28	27
2nd Year (Elementary)	25	23
3rd Year " A " (Intermediate)	4	3
3rd Year " B " (Advanced)	19	17
3rd Year " Remove " (Advanced) ..	15	14
4th Year (Diploma)	29	27
5th Year R. I. B. A. Final	10	8
	130	119

There were only 28 acceptable applications for admission to the 1st Year Class out of which four joined only the morning classes. The day school consisted of 77 students in the 1st term and there were 69 at the conclusion of the session, and they were divided into three divisions, first year, second year and seniors.

At the close of the session 93 took the Government Examinations in Architecture as compared with 97 in the last session.

Elementary 23, of whom 19 passed, 4 failed.
Intermediate 3, of whom 2 passed, 1 failed.
Advanced 27 *plus* 11 ex-students of whom 22 passed, 16 failed.
Diploma 24 *plus* 5 ex-students of whom 15 passed, 14 failed.

The amount of fees collected was Rs. 11,810–14–0 as against Rs. 11,093–14–0 collected last year. Out of this Rs. 4,301–4–0 were collected from those attending only the morning classes, and fees from outside the Bombay Presidency students amounted to Rs. 4,515–14–0.

The number of Matriculates in this section in the year under report was 114 as compared with 111 of the last year.

There has been no change in the staff and the personnel of the regular staff.

Mr. M. K. Jadhav, G. D. Arch., was appointed as an Assistant Teacher in the beginning of the session but as he left for higher studies in England in September last Mr. H. J. Billimoria, G. D. Arch., took his place on the staff.

This year the Professor of Architecture accompanied by the Secretary of the School of Architecture conducted the Annual Study Excursion to the Kathiawar District; the party consisted of 27 students of whom 17 joined entirely at their own expenses. The party brought back some useful measured drawings from Palitana and Dwarka. Thanks are due to the Jain Shwetamber Trust for giving permission to the Party to measure the old work and for its hospitality to the Party both at Palitana and Junagad.

The Wittet Memorial Travelling Scholarship was awarded to Mr. Janardan D. Shastri, G.D. Arch., for the year under report, and Mr. Shastri has also been awarded the Studentship of the Indian Institute of Architects.

The Professor of Architecture was elected President of the Indian Institute of Architects for the year 1935–36 and Mr. C. M. Master, M.A., F.R.I.B.A., is elected as Vice-President for the year 1936–37.

During the year under report Mr. Claude Batley, Professor of Architecture, and Mr. G. B. Kshirasagar, Secretary, School of Architecture, were invited to contribute towards the series of lectures, on Fine Arts organised by the Bombay Presidency Adult Education Association; they spoke on "The Art of Architecture" and "Architecture and Education", respectively.

As already mentioned in this report Mr. M. K. Jadha, G.D. Arch., a past student of this School, and acting as a Visiting Assistant Teacher for the year under report, left for England for higher studies in September last, and has joined the Barlett School of Architecture, University of London. Mr. H. J. Somji, B.A., G.D.Arch., another of the past students, passed the Associateship examination of the Royal Institute of British Architects in London, this year, and is studying for the Town Planning qualification.

There has been a consistent demand for architectural assistants who are past alumni of the School, during this year, and the Professor of Architecture is glad to mention that there is very little unemployment as far as the past students of this section of the School are concerned. About 25 per cent. of the students are practising the profession on their own in various parts of the Bombay Presidency, while a good number are employed in responsible positions in the British India, Native State Governments, and private Architects' Office as architectural assistants.

The Literary and Debating Society of this section of the School has had one more year of useful work, and the students of this section continued to take an active part in the School of Art Gymkhana, carrying off several of the prizes in the annual tournaments in different games.

The Reay Art Workshops.

The number of students on roll on the 31st of March 1936 was 103 as against 101 in 1934–35. The abolition of the Scholarships and the levy of fees are the main factors responsible for the small number of students in this Section. This is to be regretted, especially on account of the high standard of craftsmanship which has been achieved in this department. It is however believed that the fall in numbers is merely a temporary set-back and that the figures will shortly improve. This is expected by all who saw the work shown in the Annual Exhibition. One of the outstanding examples shown, was a fine example of stone carving which took the form of a Garden Seat, designed in the true Indian traditional manner. This work has since been purchased by the Trustees of the Prince of Wales Museum, and will be given a worthy and prominent place in the Museum.

The important feature of the work that deserves mention was the completion of the remaining two Silver Village Challenge Shields for the Village Uplift Scheme of the Right Honourable Sir Frederick Sykes.

Receipts from the sale proceeds of articles manufactured in the Workshops during the year 1935-36 were Rs. 497–12–1 as against Rs. 448–12–9 of the last year. The total amount of fees realised during the year under report was Rs. 2,652.

Mr. F. R. Joseph, after more than 30 years of valuable service in the Reay Art Workshops, retired from his position as Superintendent from the 1st of October 1935; and Mr. P. V. Bodas (G.D.Art, Painting) was appointed to take his place.

STATISTICS.

The number of students on the rolls of the Drawing and Painting, Modelling and Architectural Sections of the School of Art on the 31st of March 1936 was 469 as against 439 of the previous year.

——	Boys.	Girls.	Total.
Europeans and Anglo-Indians	5	5	10
Indian Christians	20	6	26
Brahmins	142	10	152
Other Hindus	128	18	146
Marathas	22	3	25
Kunbis, Kolis, etc.	1	..	1
Artisans	7	..	7
Lingayats	3	..	3
Muhammadans	21	2	23
Parsis	35	18	53
Punjabi Sikhs	3	..	3
Buddhists	1	..	1
Jains	11	1	12
Jews and others	5	2	7
Total ..	404	65	469

The comparative statement of attendance for the last two years is as under :—

Year.	Average monthly.	Number at the end of the year.
1934–35	420	439
1935–36	428·6	469

The total expenditure during the year 1935–36 was Rs. 1,37,013 as against Rs. 1,26,160 in 1934–35.

The attendance of students in various classes was as shown below :—

Name of the Class.	1934–35.	1935–36.
Elementary and Intermediate Drawing Grade Classes ..	23	30
Special Shading Classes	15	....
Normal Class for Drawing Teachers	40	40
Drawing and Painting Classes	249	216
Modelling Classes	24	24
Commercial Art Class	....	40
Architectural Classes	118	119
Reay Art Workshops	101	103
Total ..	540	572

The total fee receipts for the year ending 31st March 1936 were Rs. 36,389 as against Rs. 33,281 in the previous year.

Examinations.

Name of Examination.	1934–35		1935–36	
	Number appeared	Number passed	Number appeared	Number passed
Elementary Drawing Grade	24	17	25	19
Intermediate Drawing Grade	31	19	21	21
Elementary Drawing and Painting	53	39	43	34
Intermediate Drawing and Painting	34	28	38	28
Advanced Drawing and Painting	31	28	32	26
Diploma Drawing and Painting	32	25	35	23
Elementary Modelling	4	4	6	6
Intermediate Modelling	5	5	5	4
Advanced Modelling	6	6	5	5
Diploma Modelling	5	4	6	6
Drawing Teacher's	40	34	40	32
Elementary Architecture	27	17	23	19
Intermediate Architecture	5	2	3	2
Advanced Architecture	29	14	27	20
Diploma Architecture	28	11	24	14
Total ..	354	253	333	259

NOTICE.

All enquiries regarding the rules and syllabuses for the Drawing Grade Examinations, (Elementary and Intermediate Drawing Grade Examinations) should be addressed to the Inspector of Drawing and Craftwork, Bombay Presidency, Bombay.

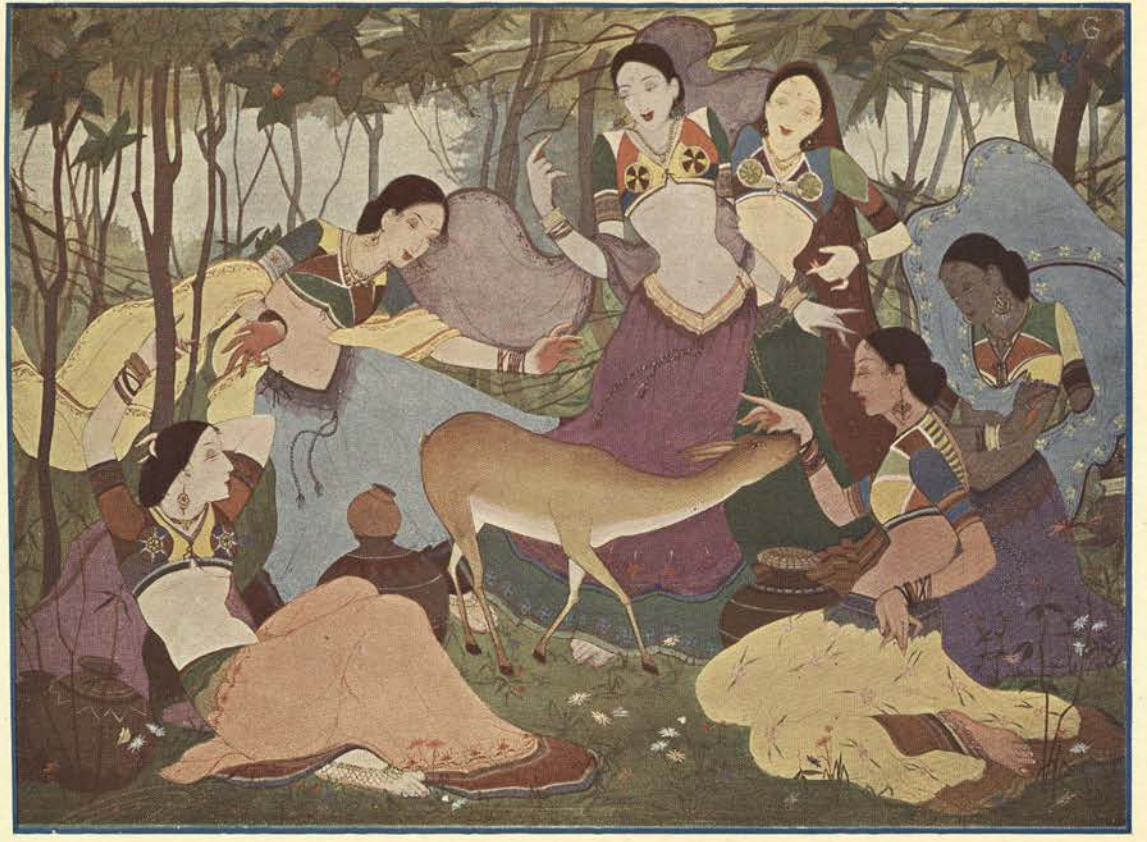
Particulars regarding the Higher Art Examinations such as Drawing and Painting, Architectural and Modelling and Drawing Teacher's, Drawing Master's and Art Master's Examinations, and all information in connection with this Appendix required, if any, should be obtained on application to the Director, Sir J. J. School of Art, Bombay.

Copies of this publication are stocked at the Government Book Depôt, Charni Road Gardens, Bombay, to which application for copies should be made direct.

MO-III Bk Na 15—2

Diploma Examination in Drawing and Painting.

MURAL PANEL.



Borkar, R. A. *"RECREATION"* *Sir J. J. School of Art, Bombay.*

REPORT OF THE EXAMINERS UPON THE WORK DONE BY THE CANDIDATES AT THE DRAWING AND ART EXAMINATIONS, 1935-36.

1. REPORT ON THE EXAMINATIONS IN DRAWING AND PAINTING, AND MODELLING.

Examinations in Drawing and Painting.

Elementary Examination in Drawing and Painting.

The Higher Art Examinations taken as a whole for the year under report were of a higher average standard than last year.

One hundred and one candidates, out of which three were absent, appeared for the above Examination.

Still Life was on the whole good.

Perspective.—Poor.

The Heads from *Antique* and *Life* were of an average standard.

Pictorial Composition.—The work in this Section gave satisfactory results.

Intermediate Examination in Drawing and Painting.

Forty-eight candidates appeared for this Examination; out of which 47 were present.

The result of this Examination is on the whole good; out of the 47 candidates that appeared for this Examination 34 were successful i.e., 72 per cent.

Advanced Examination in Drawing and Painting.

Seventy-three candidates entered for this Examination, 47 passed, 25 failed, one was absent.

Painting from Life.—The average standard of the work was better than last year. More attention should be given to the extremities of the model, the hands and feet were in many cases badly proportioned and generally neglected. The heads were often bad in proportion and better draughtsmanship is necessary. The colour was good and in several cases the oil paint was well handled.

Pictorial Composition.—This subject was treated in both the Indian and Western styles, and on the average the work was fairly good. Many candidates were under the impression that in working out the subject in the Western style, they could treat the subject in a purely realistic manner, and often the result was lacking in composition. Many candidates failed to get a good composition through dividing their scheme

in two separate halves, giving a feeling of weakness in the centre of the composition.

Anatomy.—Throughout, this subject was weak, many candidates had remembered the names of the muscles, but could not draw them perspectively. The reverse might have been more satisfactory. Candidates were asked to draw the skull in different positions. This was an important question from the point of view of a portrait painter.

Memory.—The general average in this subject was satisfactory. The subjects given should have been familiar to all candidates. In several cases candidates did not complete the question, and certain items were left out of the picture, thus showing they avoided a difficulty, in such cases full marks could not be given.

Diploma Examination in Drawing and Painting.

Forty-two candidates sat for this Examination out of which 26 passed successfully. Candidates were given the choice of two subjects, and were given freedom in the matter of using the Eastern or Western Style, and also in the choice of treatment, namely, a decoration, or an easel picture. Several candidates confused the two distinct treatments, which resulted in inconsistency. A few candidates were sadly lacking in their proportions of the human figure, and more attention should be given to this important matter in future. But on the whole the work showed originality and in some cases remarkable imaginative power was evident.

Modelling Examinations.

Elementary Examination in Modelling.

On the whole this Examination was carried out very well, especially in Foliage and Design.

Intermediate Examination in Modelling.

Candidates in this Examination did well in Life and Figure from the Cast, but with the exception of one candidate, the Relief Design was not up to the standard of previous years.

Advanced Examination in Modelling.

All the subjects in Examination were well done, with the exception of Design in the round which was poor.

Diploma Examination in Modelling.

Six candidates sat for this Examination, all of these passed successfully. The standard of work was exceptionally high, and the Examiners are pleased to note that the difficult problem of expressing Perspective in relief, which in recent years was one of the outstanding weak points, was successfully overcome this year.

2. THE REPORT ON THE DRAWING TEACHER'S EXAMINATION.

The Object Drawing was on the whole up to a satisfactory standard. Candidates should realise that the main point in drawing an object is to reproduce correctly its form, proportions and light and shade. Some of the candidates unfortunately lost sight of these essentials, and their efforts after style tended to make their drawings monotonous.

Design.—It must be said that the work in this section gave disappointing results. Only nine candidates out of the 46 that sat for the examination, produced original and well executed designs.

Perspective.—A most remarkable series of drawings, but the same is not the case with the other half of the paper which was *Geometry.* Only about three or four candidates attempted all the questions.

Black Board Drawing was exceptionally good, and the *Lettering* was fair.

3. REPORT ON THE DRAWING MASTER'S EXAMINATION.

Six candidates sat for this Examination, five passed, one failed.

Ornament from Cast.

Better results could have been achieved had the candidates realised the general section of the cast before applying the ornament. Through overlooking this important fact most of the drawings appeared flat.

Still Life.

This subject was well done, both in arrangement of objects and painting, a good set of work was produced.

Written Examination.

Most of the candidates were handicapped owing to their inability to express themselves clearly in English ; on the whole they were fully conscious of the importance of correlating the drawing lesson to all other subjects in the School.

Nature.

Only one candidate showed ability in the handling of this subject. The specimens were generally not well drawn, a more careful drawing is recommended before the water colour is applied.

Design.

Some very good designs were submitted, and originality shown. The whole set of work in this subject was satisfactory.

Oral.

This subject was not as good as one might have expected from candidates with teaching experience. Most of the candidates when asked to demonstrate on the blackboard were rather timid and uncertain in their diagrams. On the whole the oral test was not very convincing.

4. REPORT ON THE ART MASTER'S EXAMINATION.

Nine candidates out of ten were allowed to appear for the Examination of whom seven came out successful. Although the standard on the whole seemed to be somewhat improved than the last year, the percentage of marks obtained in this test could hardly exceed 63 per cent.

Still-life Painting.

The important part in this test is the harmonious arrangements of the articles supplied. Considering the time taken by the candidates for arranging the groups which was not less than one hour, only 3 candidates were found successful in having well balanced groups. The colouring in this subject was fairly good with the exception of two drawings which were lacking in the technique.

Painting from Life.

Considering that the candidates in this test had completed the advanced painting course, the results in this examination were quite disappointing. Only those of the candidates with diploma in painting maintained their standard. However, faults in general proportion and especially in the hands and feet were noticeable.

Figure from Cast.

The remarks made in the above test mostly apply in this test.

Memory Drawing.

The drawings in this test were all of average standard.

Designs.

In one of these papers choice was given to candidates in three different subjects, but all with the exception of one attempted posters. Two of these drawings were exceptionally good in drawing and colour technique. The drawings in the other paper were fairly good.

Written and Practical.

Only 2 candidates did very well in the written test, while others attempted their level best to explain the questions, but the main defect noticeable in this paper was incorrect English. The examiners rather regret to find that the candidates appearing for the Art Masters' Examination should fail to answer a very simple question regarding the lighting while working up a drawing correctly.

5. REPORT ON THE EXAMINATIONS IN ARCHITECTURE.

TESTIMONIES OF STUDY.

Elementary.

Ten sets were submitted out of which seven were approved and three rejected.

Even those approved did not reach a high standard, many of the drawings being far too sketchy, whereas the freehand drawings were in

some cases too much like geometrical drawings and did not testify to a sound grasp of freehand and model drawing.

The habit of outside schools sending in batches of the testimonies of their students' work results in a great deal of monotony and a loss of individuality which is regrettable.

In the surveying testimonies the extracts from the field book in many cases appeared suspiciously like a class reproduction afterwards, instead of the actual field work done on the site in making the survey, and this mechanical reproduction is confirmed by the low standard of the practical surveying knowledge exhibited in the oral. A somewhat similar criticism may be levelled against the original sketches put in with the measured work.

The Testimonies thus belie their name and are of very much less value than originally intended.

Intermediate Examination.

Fourteen sets were submitted of which eleven were approved and three rejected.

Here again the same monotony is evident of the work submitted by the outside schools and the criticism applies equally to the designs sent in.

Advanced Examination.

Three sets were submitted of which two were approved and one rejected.

The design in all cases was not of the standard to be expected in this important examination.

Examination Results.

Elementary Examination.

Out of the 34 Candidates two were absent throughout, 20 passed and 12 failed, 2 obtained over 70 per cent. marks and 3 over 60 per cent.

The modelling was perhaps the best paper tackled, and in the surveying work only one candidate from outside the Bombay Government School of Art was successful, which shows a tendency for the outside schools to present candidates who are not thoroughly grounded ; as a rule two years preparation in a whole day school is necessary for this Examination.

Intermediate Examination.

In this Examination out of 23 candidates one was absent throughout, 10 passed and 12 failed. There were only three candidates from the Government School of Art, Bombay. The work was not of a high standard, only four obtaining over 60 per cent. marks.

The building construction was by far the weakest subject, indeed in many cases it fell below the standard of much of the Elementary work.

It is quite clear that candidates are being presented for this Examination who are only fit for the Elementary, and some of them hardly for that; this is a great mistake as, without a proper grounding in the preliminary stages, they will soon find themselves in a *cul de sac* and it will be hard, if not impossible, for them to make up later in their career.

Advanced Examination.

In this Examination all 44 Candidates presented themselves, 22 passed and 22 failed, of the latter 3 were outside candidates and 12 ex-students of the Government School of Art, Bombay; the inference to be drawn is that after failing in this Examination in previous years these ex-students neglect any serious preparation for the Examination, and thus waste time and money in sitting for the same Examination in which they failed on previous occasions with even less chance of passing than previously.

Diploma Examination.

This is the most important Examination professionally, apart from the Final R.I.B.A. and its standard should be increased each year. There were 38 candidates of whom one was absent throughout, 15 passed and 23 failed, of these latter, 13 were ex-students of the Government School of Art and it is quite evident that those who fail at one examination and present themselves again at subsequent examinations are making little or no progress, but merely wasting their time and money, by neglecting to seriously improve their chances of passing by a proper preparation in the subjects in which their first failure should have convinced them of their weakness.

The standard was not very high and there was no outstanding work submitted, none obtained 70 per cent.

6. REPORT ON THE ELEMENTARY AND IMTERMEDIATE DRAWING GRADE EXAMINATIONS, 1935.

The number of candidates entered for these examinations this year was 7,246 for the Elementary and 3,718 for the Intermediate Drawing Grade Examinations as against 7,096 and 3,432 respectively, for the preceding year. The number of absentees for the two examinations was 221 and 100 respectively.

The following table gives the results of the examinations which were held in October 1935:—

Name of Examination.	Number examined.	Number passed.	Percentage of passes.
Elementary	7,025	4,581	65·2
Intermediate	3,618	2,681	74·3 .

The percentage of passes for the Elementary and the Intermediate Examinations rose to 65·2 and 74·3 from 56 and 63·3 respectively for the preceding year, which shows improvement in the teaching of the subject.

Object Drawing.

The work for the Intermediate Grade Examination in Object drawing continues to be satisfactory as last year, and is reported to be much better as compared to that of the Elementary Grade Examination, the reasons for which it would be interesting to know, as it is not easy to discover them, even making an allowance for the difference in age among the candidates for the two examinations. The objects chosen for the groups set for both the examinations were rather different than usual. The attitude and the manner in which they were placed, however, involved a slight change with which the candidates seemed to be really satisfied. For the Elementary Grade, they were placed on the floor while for the Intermediate Grade, on the blackboard. The general complaint that the pupils fail to mark the relative proportion of the objects to be drawn is still in evidence, and special efforts on the part of the teachers are essential to remove this defect. It is gratifying to note that the subject was done by some of the candidates in water colour.

Freehand, Nature and Colour Drawing.

On the whole the subject was tackled in the right manner, and the work fairly reached the required standard. More attention requires to be paid to correct colouring. There is a tendency among the pupil to colour the background in the case of nature drawings, the effect of which is that the colouring of the actual drawing is very often destroyed. The teachers should, therefore, warn the pupils against this practice.

Freehand Drawing.

The chart set at the Intermediate Drawing Grade Examination was rather intricate but it was fairly well drawn by many candidates. In some cases though the form was correct, the absence of rhythm in the masses lost the essential spirit of the design.

Design.

The work for both the examinations was pretty fair on the whole, but not so satisfactory as that of the previous year. There was no originality of arrangement but they were too simple to be interesting. The work of the candidates for the Elementary Examination at some of the centres in this subject was found to be defective this year in as much as the design was made inside the hexagon of the given size instead of on the outside.

Memory Drawing.

Particularly there is some improvement in this subject, but the scope of the subject is so extensive that any time devoted to it cannot be considered as excessive. The teachers would do well to reserve at the end of each drawing lesson a short time for the purpose of Memory drawing, as it is very helpful for lessons in Object drawing.

Scale Drawing and Lettering.

With few exceptions, the work in this subject continues to be fair on the whole. The lettering does not, however, appear to be properly attended to in schools, as the candidates instead of using Roman letters, had perhaps their own choice for any type of letters and these too without proportion and proper spacing.

GOVERNMENT OF BOMBAY DRAWING EXAMINATIONS.

Elementary Grade Examination.

1st Paper.

TUESDAY, 1ST OCTOBER 1935.

[11 A.M. TO 1 P.M.]

OBJECT DRAWING.

INSTRUCTIONS TO SUPERINTENDENTS.

(1) A kerosene oil tin to be placed upon the floor.

(2) A copper pot about 11″ in diameter to be placed on the tin: (see sketch elevation).

(3) Two bottles about 11″ high, with funnels in them to be placed on either side of the kerosene oil tin.

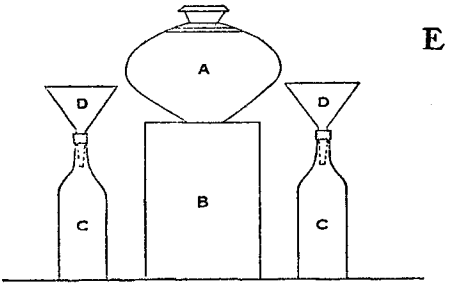
It is not necessary to procure new articles; old ones will serve the purpose.

If any of the articles mentioned cannot be procured, the Superintendent must use his discretion in substituting others. Full particulars of any changes should be given on a paper and enclosed *with the drawings.*

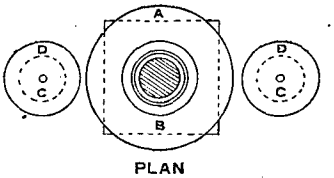
The candidates should be seated between seven and ten feet from, and directly facing, the group of objects.

The accompanying sketches are intended to show clearly the position, etc., in which the objects to be drawn are to be placed. It is most important that they should not be seen by any of the candidates and that the objects are not made known to the candidates beforehand.

E



ELEVATION



PLAN

A. COPPER POT. C.C. BOTTLES.
B. KEROSENE OIL TIN. D.D. FUNNELS.

GENERAL INSTRUCTIONS.

[Immediately before the Examination commences the following *regulations are to be read to the candidates.*]

Before commencing your work you are required to write legibly in English your name, number, school and centre in the *top right-hand corner* of the paper

You must not have with you any books, notes or paper other than that supplied to you for use at this examination.

Any drawing that shows the slightest trace of the use of rulers or mechanical devices will be disqualified.

EXAMINATION PAPER.

Instructions to candidates (to be read out and also written on a board or boards placed in full view of the candidates) :—

You are required to draw in pencil the group of objects before you as they appear from the point of view in which you are seated. The group of objects may be pencil-shaded; if time allows. But this is optional.

The pencil may be held between the eye and the objects so as to estimate the apparent sizes or parts, but must not afterwards be laid upon the drawing paper in order to transfer thereto the measurement thus obtained.

All other forms of measuring or other mechanical devices are forbidden.

No credit will be given for small drawings.

Elementary Grade Examination.

2nd Paper.

TUESDAY, 1ST OCTOBER 1935.

[2 P.M. TO 4 P.M.]

DESIGN.

INSTRUCTIONS TO SUPERINTENDENTS.

An extra piece of paper may be given to the candidates, for trying their colours and also tracing paper to those candidates who require it.

GENERAL INSTRUCTIONS.

[Immediately before the examination commences the following *regulations are to be read to the candidates.*]

Before commencing your work you are required to write legibly in English your name, number, school and centre in the *top right-hand corner* of the paper.

You must not have with you any books, notes, or paper other than that supplied to you for use at this Examination.

EXAMINATION PAPER.

Construct a hexagon, with a diameter of six inches. On each of the six sides draw a semicircle, the radius being one and a half inches. Fill the whole figure thus formed with a design based on hexagons and semicircles.

The design or background should be filled in with a water-colour wash or washes.

Elementary Grade Examination.

3rd Paper.

WEDNESDAY, 2ND OCTOBER 1935.

[11 A.M. TO 1-15 P.M.]

FREEHAND, NATURE AND COLOUR DRAWING.

INSTRUCTIONS TO SUPERINTENDENTS.

The Superintendents are requested to supply each candidate with a spray of not more than seven leaves which should be of a simple nature. The number of leaves will be dependent upon the size of the leaves. The sprays given to a candidate should not be larger in area than the size of the paper on which the candidate has to draw, (15″ × 11″).

If possible a spray should be arranged on the desk in front of each candidate. One specimen of each different kind of spray used, should be enclosed in an envelope and *sent with the candidate's paper.*

GENERAL INSTRUCTIONS.

[Immediately before the Examination commences the following *regulations are to be read to the candidates.*]

Before commencing your work, you are requested to write legibly in English your name, number, school and centre in the *top right-hand corner* of the paper.

You must not have with you any books, notes or paper other than that supplied to you for use at this Examination.

Any drawing that shows the slightest trace of the use of rulers or mechanical devices will be disqualified.

EXAMINATION PAPER.

[Instructions to candidates to be read out and also written on a board or boards placed in full view of the candidates.]

Make a drawing in pencil of the spray of leaves given to you and colour your drawing as truthfully as possible.

Elementary Grade Examination.

4th Paper.

WEDNESDAY, 2ND OCTOBER 1935.

[2 P.M. TO 2-30 P.M.]

MEMORY DRAWING.

INSTRUCTIONS TO SUPERINTENDENTS.

GENERAL INSTRUCTIONS.

[Immediately before the Examination commences the following *regulations are to be read to the candidates.*]

Before commencing your work you are required to write legibly in Engish your name, number, school and centre in the *top right-hand corner* of the paper.

You must not have with you any books, notes or paper other than that supplied to you for use at this Examination.

Any drawing that shows the slightest trace of the use of rulers or mehanical devices will be disqualified.

EXAMINATION PAPER.

[*Instructions to candidates* to be read out and also written on a board or boards placed in full view of the candidates.]

Draw from Memory two of the following subjects :—(A) A trunk, or box, with a roll of bedding on top of it. (B) A table lamp. (C) An artist's palette with brushes. (D) A monkey.

No credit will be given for very small drawings.

Special note to Superintendents.—At the end of the time allowed for this paper, *all* the answer papers of *each* candidate should be fastened together, arranged according to their numerical order and immediately forwarded (*packed flat*) under a sealed cover to the Inspector of Drawing and Craftwork, Old Custom House, Fort, Bombay. *The grade of the Examination should be marked on the outside of the packet* (*vide* rules 31-34 of the " General rules and instructions for the guidance of the Superintendents of Centres ").

GOVERNMENT OF BOMBAY DRAWING EXAMINATIONS.

Intermediate Grade Examination.

1st Paper.

THURSDAY, 3RD OCTOBER 1935.

[11 A.M. TO 2 P.M.]

NATURE DRAWING.

INSTRUCTIONS TO SUPERINTENDENTS.

The Superintendents are requested to supply the necessary quantity of flowering plants.

Any kind of flowering plant may be used. The flowers should be placed in a good light, which should, if possible, come from the left side of the candidates. If flowers growing in pots are used, not more than three candidates should draw from one plant. Should cut-flowers be used, each candidate, or at most every two candidates should be provided with a spray to draw from, which, if possible, should be arranged with a white background behind it in an upright position in front of the candidates.

A small extra piece of paper may be given to the candidates for trying their colours.

GENERAL INSTRUCTIONS.

[Immediately before the Examination commences the following *regulations are to be read to the candidates.*]

Before commencing your work you are required to write *in ink* legibly in English your name, number, school and centre in the *top right-hand corner* of the paper.

You may not have with you any books, notes or paper other than that supplied to you for use at this Examination.

EXAMINATION PAPER.

[Instructions to candidates to be read out and *also written on a board or boards placed in full view of the candidates.*]

Draw in pencil sufficient of the flowering plant, which is given to you, to show the growth and structural characteristics of the stem, leaves and flowers, and colour your drawings as truthfully as possible. You should also give separate decorative renderings of the chief features of the plant.

Intermediate Grade Examination.

2nd Paper.

THURSDAY, 3RD OCTOBER 1935.

[2-30 P.M. TO 4-30 P.M.]

FREEHAND DRAWING.

INSTRUCTIONS TO SUPERINTENDENTS.

The Superintendents are requested to place the charts in a good light and to arrange them so that, as far as possible, not more than 15 candidates draw from any one chart. Candidates should be seated directly facing the charts and should be *at least* three feet from it.

GENERAL INSTRUCTIONS.

[Immediately before the Examination commences the following *regulations are to be read to the candidates.*]

Before commencing your work you are required to write *in ink* legibly in English your name, number, school and centre in the *top right-hand corner* of the paper.

GOVERNMENT OF BOMBAY EXAMINATIONS.

Intermediate Grade Examination, 1935.

FREE-HAND DRAWING.

DETAIL FROM WALL SIND.

Intermediate Drawing Grade Examination.

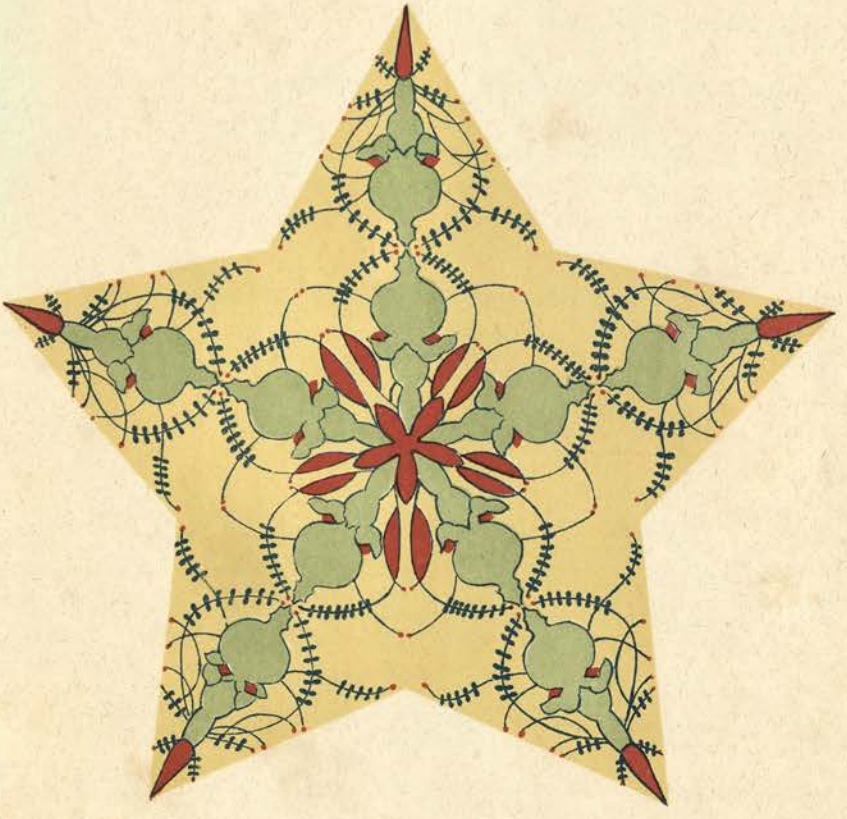
NATURE DRAWING.

Scott Dorothy Duncan.

Kimmin's High School, Panchgani.

Intermediate Drawing Grade Examination.

DESIGN.



Shaikh Yusuf Shaikh Usman. *Jalgaon.*

You may not have with you any books, notes or paper other than that supplied to you for use at this Examination.

Any drawing that shows the slightest trace of the use of rulers or mechanical devices will be disqualified.

EXAMINATION PAPER.

[Instructions to candidates to be read out and *also written on a board or boards placed in full view of the candidates.*]

Draw in pencil the chart placed before you.

You should sketch in the leading lines of the whole pattern and then finish carefully as much as possible.

The thick border round the drawing may not be attempted if time is not available.

Correctness of drawing and proportion is of more importance than extreme neatness of line.

No credit will be given for very small drawing.

Intermediate Grade Examination.

3rd Paper.

FRIDAY, 4TH OCTOBER 1935.

[11 A.M. TO 2-15 P.M.]

DESIGN.

INSTRUCTIONS TO SUPERINTENDENTS.

A small extra piece of paper may be given to the candidates, for trying their colours and also tracing paper to those candidates who require it.

GENERAL INSTRUCTIONS.

[Immediately before the Examination commences the following *regulations are to be read to the candidates.*]

Before commencing your work you are required to write *in ink* legibly in English your name, number, school and centre in the *top right-hand corner* of the paper.

You may not have with you any books, notes or paper other than that supplied to you for use at this Examination.

EXAMINATION PAPER.

[*Instructions to candidates* to be read out and also written on a board or boards placed in full view of the candidates.]

Construct a regular pentagon of 3¼ inches sides. Draw an equilateral triangle on each side. The side of the triangle should be as long as that of the pentagon.

Make a design based on natural forms decoratively treated to fill the above diagram.

The design is to be finished in one or more colours. Geometrical instruments and tracing papers may be used.

Intermediate Grade Examination.

4th Paper.

FRIDAY, 4TH OCTOBER 1935.

[2-45 P.M. TO 4-15 P.M.]

SCALE DRAWING AND LETTERING.

GENERAL INSTRUCTIONS.

[Immediately before the Examination commences the following *regulations are to be read to the candidates.*]

Before commencing your work you are required to write *in ink* legibly in English your name, number, school and centre in the *top right-hand corner* of the paper.

You may not have with you any books, notes or paper other than that supplied to you for use at this Examination.

EXAMINATION PAPER.

[Instructions to candidates to be read out and *also written on a board or boards placed in full view of the candidates.*]

1. Construct a scale $\frac{7}{8}$ inches to represent 1 foot, showing feet and inches.

2. To this scale draw the front and side elevations of a semi circular notice board 2 inches thick, the radius of which measures $5\frac{1}{2}$ feet.

3. On this notice board arrange the following :—

"QUETTA EARTHQUAKE RELIEF FUND, 1935."

Geometrical instruments may be used.

Intermediate Grade Examination.

5th Paper.

SATURDAY, 5TH OCTOBER 1935.

[11 A.M. TO 2 P.M.]

OBJECT DRAWING.

INSTRUCTIONS TO SUPERINTENDENTS.

(*a*) An imperial size drawing board is to be placed horizontally about 20 inches above the floor.

(*b*) A vessel (about $5\frac{1}{2}$ inches high) as shown in the sketches.
(*c*) A stove.
(*d*) A kettle.
(*e*) A spirit bottle.
(*f*) A tea tin (about $4\frac{1}{2}$ inches high).
(*g*) A cup and saucer.

It is not necessary to procure *new* articles ; old ones will serve the purpose.

If any of the articles mentioned cannot be procured, the Superintendent must use his discretion in substituting others. Full particulars of any changes should be given on a paper and enclosed *with the drawings.*

Intermediate Drawing Grade Examination.

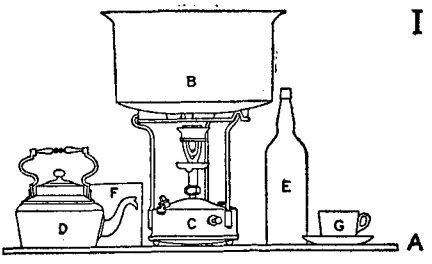
OBJECT DRAWING.

P. M. Korlekar.

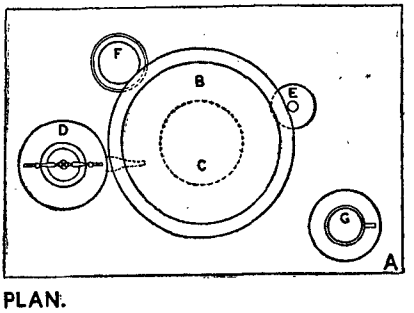
Sirdar's High School, Belgaum.

The candidates should be placed about nine feet away from the group of objects.

The accompanying sketches are intended to show clearly the position, etc., in which the objects to be drawn are to be placed. It is most important that they should not be seen by any of the candidates and that the objects are not made known to the candidates beforehand.



ELEVATION.



PLAN.

GENERAL INSTRUCTIONS.

[Immediately before the Examination commences the following *regulations are to be read to the candidates.*]

Before commencing your work you are required to write *in ink* legibly in English your name, number, school and centre in the *top right-hand corner* of the paper.

You may not have with you any books, notes or paper other than that supplied to you for use at this Examination.

Any drawings that show the slightest trace of the use of rulers or mechanical devices will be disqualified.

EXAMINATION PAPER.

[*Instructions to candidates* to be read out and also written on a board or boards placed in full view of the candidates.]

You are required to make a drawing of the group of objects as you see them from where you are seated.

Your drawing is to be finished *either* in pencil-shading *or* in colour.

The pencil may be held between the eyes and the objects so as to estimate the apparent sizes of parts, but must not afterwards be laid upon the drawing paper in order to transfer thereto the measurements thus obtained.

All other forms of measuring or other mechanical devices are forbidden

No credit will be given for very small drawings.

Intermediate Grade Examination.

6th Paper.

SATURDAY, 5TH OCTOBER 1935.

[3 P.M. TO 3-30 P.M.]

MEMORY DRAWING.

INSTRUCTIONS TO SUPERINTENDENTS.

GENERAL INSTRUCTIONS.

[Immediately before the Examination commences the following *regulations are to be read to the candidates.*]

Before commencing your work you are required to write *in ink* legibly in English your name, number, school and centre in the *top right-hand corner* of the paper.

You may not have with you any books, notes or paper other than that supplied to you for use at this examination.

Any drawing that shows the slightest trace of the use of rulers or mechanical devices will be disqualified.

EXAMINATION PAPER.

[*Instructions to candidates* to be read out and also written on a board or boards placed in full view of the candidates.]

Draw from memory any two of the following three subjects :—

1. The head dress of the people of different communities.
2. The group of articles as seen by you in the object drawing examination to-day.
3. A goat.

Special note to Superintendents.—At the end of the time allowed for this paper *all* the answer papers of *each* candidate should be fastened together, arranged according to their numerical order and immediately forwarded (*packed flat*) under a sealed cover to the Inspector of Drawing and Craftwork, Old Custom House, Bombay. *The grade of the examination should be marked on the outside of the packet* (*vide* rules 31-34 of the general rules and instructions for the guidance of the Superintendents of Centres.)

GOVERNMENT OF BOMBAY ART EXAMINATIONS.

Elementary Examination in Drawing and Painting.

WEDNESDAY, 25TH MARCH 1936.

[10-45 A.M. TO 1-15 P.M.]

PERSPECTIVE.

1. Define :—

Picture Plane, Intersecting Line, Principal Visual Ray, Measuring Point, and Vanishing Line.

2. Illustrate your answer by means of a diagram.

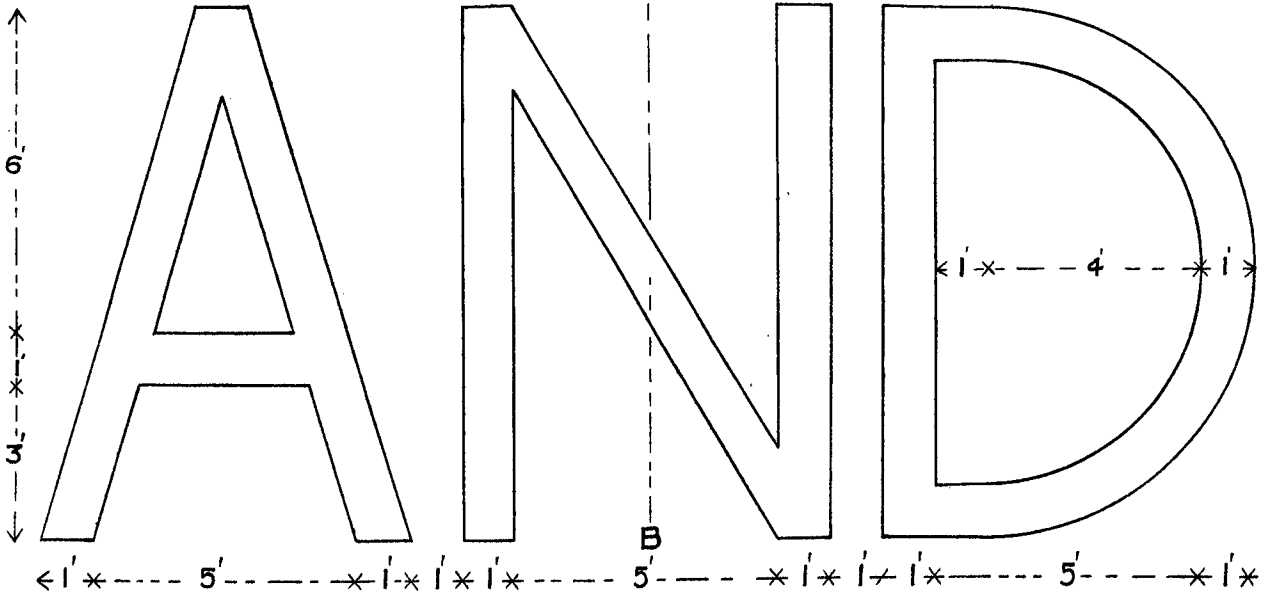
3. The Block letters A N D with the dimensions given in the diagram are standing on the ground and parallel to the P.P. Thet hickness of each letter is 1′. A chain line drawn through N as shown in the diagram coincides with the Central Visual Ray. The nearest point B of the chain line is 3′ within the Picture,

Draw the perspective view of the letters.
Distance of the eye in front of P.P. = 12′.
Height of the eye above G.P. = 5′.
Scale = $\frac{1}{2}$ inch to the foot.

ELEMENTARY EXAMINATION IN DRAWING AND PAINTING.

PERSPECTIVE

1936.



Elementary Examination in Drawing and Painting.

WEDNESDAY, 25TH MARCH 1936.

[2-30 P.M. TO 3-30 P.M.]

MEMORY DRAWING.

Draw any two of the following :—

(*a*) Watchman.
(*b*) A monkey.
(*c*) A woman bathing a baby.
(*d*) A milkman.

Elementary Examination in Drawing and Painting.

THURSDAY, 26TH MARCH 1936.

[10-45 A.M. TO 1-30 P.M. AND 2-30 P.M. TO 5-15 P.M.]

HEAD FROM CAST.

Instructions to Candidates :—

1. Draw the cast placed before you in charcoal or chalk.

2. The outline and main masses of light and shade should first be drawn ; then as much of the small details as can be done in the time.

3. The principal points to aim at are correctness in placing the head on the neck proportions, masses of light and shade and outline.

4. No actual measurements may be taken, but foot-rule, pencil or charcoal stick may be used in taking proportional measurements. A plumb-line may be used.

5. The head must be drawn as nearly life-size as possible. Small drawings will be disqualified.

Elementary Examination in Drawing and Painting.

FRIDAY, SATURDAY AND MONDAY, 27TH, 28TH AND 30TH MARCH 1936.

[10-45 A.M. TO 1-30 P.M. AND 2-30 P.M. TO 5-15 P.M.]

HEAD FROM LIFE.

Instructions to Candidates :—

1. Paint in oil or water-colour the head of the model placed before you.

2. Correctness in drawing, proportion and size are very important.

3. The same rule as regards mechanical measurements laid down in the instructions to candidates in the " Head from Cast " must be observed.

4. The head must be as near to life-size as possible. Small paintings will be disqualified.

5. The background and as much of the neck and shoulders as will fill the canvas must be painted in. In water-colour drawings a space not less than 24″ × 18″ on the paper must be filled in.

6. No drawings or materials except paint brushes for cleaning purposes must be removed from the examination hall during the course of the examination.

Elementary Examination in Drawing and Painting.

WEDNESDAY, 1ST APRIL 1936.

[10-45 A.M. TO 1-30 P.M. AND 2-30 P.M. TO 5-15 P.M.]

PICTORIAL DESIGN.

Shape of the composition :—

1. A space 8″ × 10″ : this can be treated either as an upright or horizontal composition.

Subject of the composition :—

(*a*) "HARMONY". (Not less than 3 figures to be shown.)

Or

(*b*) 'Listen again. One evening at the Close
Of Ramazán, ere the better Moon arose,
In that old Potter's Shop I stood alone,
With the Clay Population round in Rows."
OMAR KHAYYAM.

2. The general lines of the composition and the arrangement of the masses of light and shade are the important features to be considered, and not necessarily the accuracy of the details, though as many details as are desired may be incorporated in the composition.

3. The composition may be treated decoratively, or realistically, and may be done in Indian or Western style.

4. The composition must be executed in charcoal, chalk, or wash. It must be in black and white only.

5. No sketch may be removed from the examination hall.

Elementary Examination in Drawing and Painting.

THURSDAY, SATURDAY, AND MONDAY, THE 2ND, 4TH AND 6TH APRIL 1936.

[10-45 A.M. TO 1-30 P.M. AND 2-45 P.M. TO 4-45 P.M.]

STILL LIFE.

Instructions to Candidates :—

1. Draw and paint the group set before you from the point of view allotted. See that you keep this position.

2. The group must be painted so as to fill the canvas (half imperial size). Small drawings and paintings will be disqualified. In water-colour drawings a space 22″ × 14″ must be filled in.

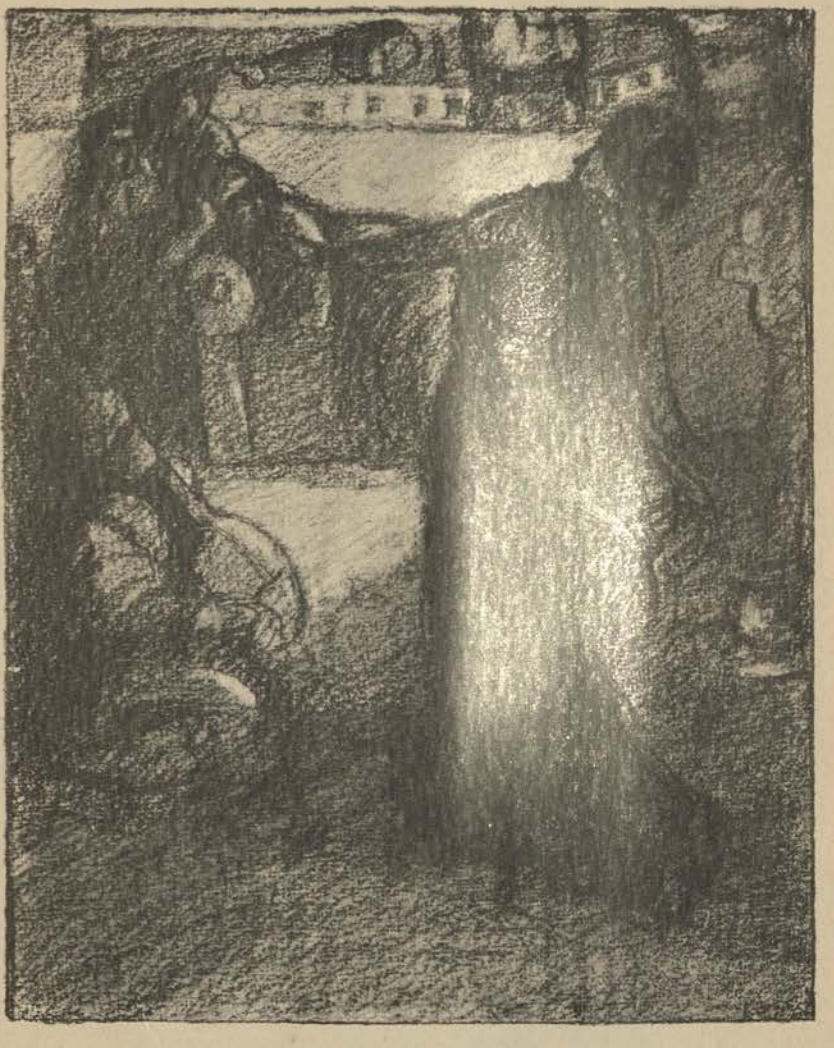
3. You may draw the group on paper first, and transfer your drawing to canvas or paper for painting.

4. Measuring with pencil or brush only will be allowed.

5. No drawing or materials other than paint brushes, palettes and paint boxes may be removed from the examination hall while the examination is being held.

Elementary Examination in Drawing and Painting.

PICTORIAL DRAWING.

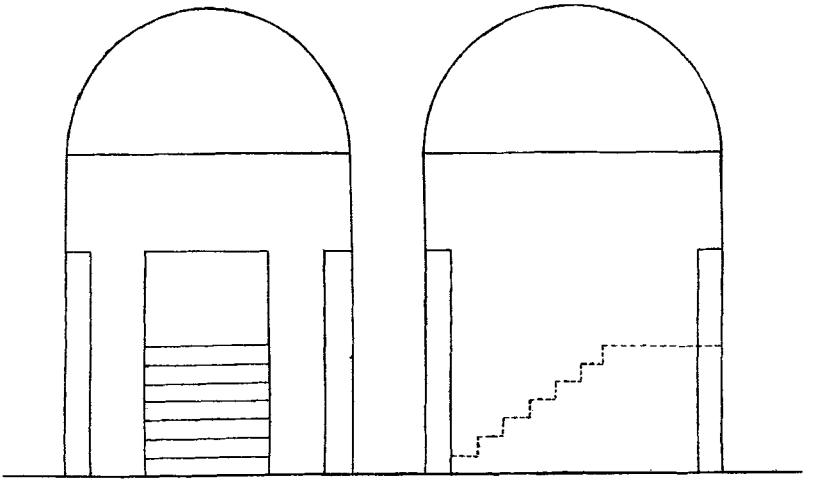


V. L. Kamath. *Sir J. J. School of Art, Bombay.*

INTERMEDIATE EXAMINATION IN DRAWING AND PAINTING.

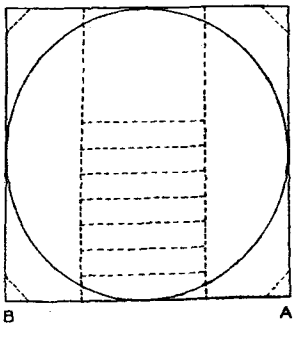
11th March 1936.

PERSPECTIVE



FRONT ELEVATION.

SIDE ELEVATION.



PLAN

DIAGRAMS HALF SIZE

Intermediate Examination in Drawing and Painting.

WEDNESDAY, 11TH MARCH 1936.

[10-45 A.M. TO 1-45 P.M.]

PERSPECTIVE.

1. Define the following terms :—

Distance point, vanishing point, measuring point, station point, and Principal Visual Ray.

2. Describe the nature of " Vanishing planes ", their use, and relation to original plane.

3. A half size plan, Front, and Side elevations are given, of a modern type of building with steps enclosed as shewn in the accompanying diagram. Put the building into perspective when one side A.B. of the building recedes at an angle of 30° to the left of the P.P. The point A. is 3½′ to the right of the spectator.

Distance of the eye in front of the P.P. 14′.

Height of the eye above the G.P. 5′.

Scale ¼ inch to one foot.

Intermediate Examination in Drawing and Painting.

WEDNESDAY, 11TH MARCH 1936.

[2-45 P.M. TO 4-15 P.M.]

MEMORY DRAWING.

SUBJECTS.

Note.—An attempt should be made to complete the drawing and in any case the main masses of light and shade should be shown.

A boy flying a kite.

A man mending shoes.

A Policeman holding up the traffic.

All three subjects must be attempted.

Intermediate Examination in Drawing and Painting.

THURSDAY, 12TH MARCH 1936.

[10-45 A.M. TO 1-30 P.M. AND 2-30 P.M. TO 5-15 P.M.]

FIGURE FROM CAST.

Instructions to Candidates :—

1. Draw the figure in charcoal or chalk.

2. The outline and main masses of light and shade should be first drawn, and afterwards as much detail added as can be done in the time.

3. The principal points to aim at are :—Correctness in the general pose of the figures ; proportion ; masses of light and shade, outline.

4. No actual measurements may be taken, but foot-rule, pencil or charcoal stick may be used in taking proportional measurements. A plumb-line may be used.

5. The height of the figure must not be *less* than 24 inches. Small drawings will be disqualified.

Intermediate Examination in Drawing and Painting.

FRIDAY, SATURDAY AND MONDAY, 13TH, 14TH AND 16TH MARCH 1936.

[10-45 A.M. TO 1-30 P.M. AND 2-30 P.M. TO 4-45 P.M.]

PICTORIAL DESIGN.

SHAPE OF THE COMPOSITION :—Not less than five figures.

Space 18″ × 12″.

SUBJECT OF THE COMPOSITION :—
" Cultivators ploughing a field ".

Or

The " Garba dance ".

2. The general lines of the composition and the arrangement of the masses of light and shade are the most important features to be considered, though as much finish should be incorporated in the composition as possible.

3. The composition should be treated decoratively and may be done in Indian or Western style.

4. The composition may be executed in oils or water-colours.

5. A rough sketch of the composition must be made on a separate sheet of paper obtainable from the Supervisor of the examination and this may be traced or transferred to the paper or canvas upon which the finished composition is painted, but this rough sketch must not be removed from the examination hall and must be pinned to the finished composition and handed to the Supervisor when the examination is completed.

6. Models will be provided from whom sketches may be made to assist in the drawing of figures of the composition. None of these sketches may be removed from the examination hall, but must be pinned to the completed composition and handed to the Supervisor when the examination is finished.

Intermediate Examination in Drawing and Painting.

TUESDAY, WEDNESDAY, THURSDAY, FRIDAY AND MONDAY,
17TH, 18TH, 19TH, 20TH AND 23RD MARCH 1936.

[10-45 A.M. TO 1-30 P.M. AND 2-30 P.M. TO 4-45 P.M.]

PAINTING FROM LIFE.

Instructions to Candidates :—

1. Paint in oil or water-colour the figure before you.

2. The figure should be drawn *not less* than 24 inches high, though it may be larger. Small paintings will be disqualified.

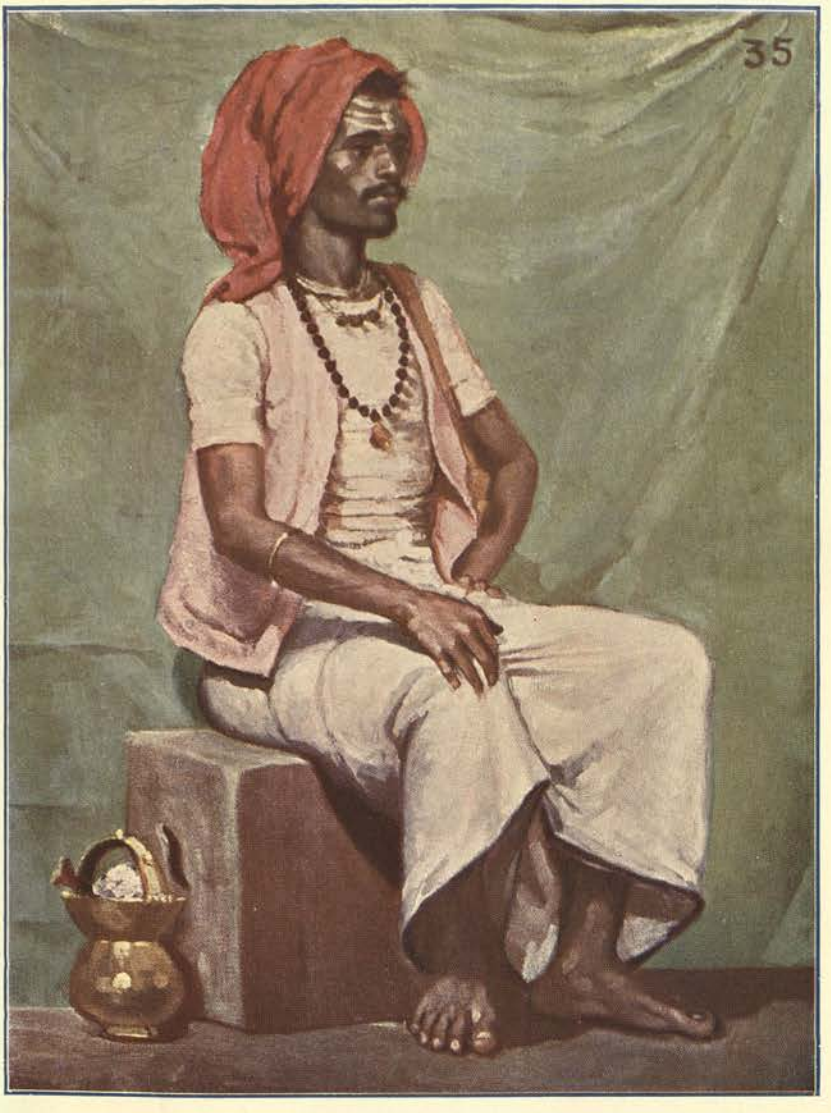
3. The same general observations and instructions apply as were given in the examination of " Figure from Cast ".

4. The whole canvas must be filled in, and a space not less than 24″ × 18″ must be filled on the paper for studies painted in water-colour.

5. The figure may first be drawn upon paper and then transferred to canvas, but no drawing or materials *except paint-brushes for cleaning purposes* must be removed from the examination hall while the examination is in progress.

Advanced Examination in Drawing and Painting.

PAINTING FROM LIFE.



Pandit, S. M. *Nootan Kala Mandir, Bombay.*

Advanced Examination in Drawing and Painting.

WEDNESDAY, THURSDAY, FRIDAY, SATURDAY AND MONDAY,
THE 11TH, 12TH, 13TH, 14TH AND 16TH MARCH 1936.

[10-45 A.M. TO 1-30 P.M. AND 2-30 P.M. TO 4-45 P.M.]

PAINTING FROM LIFE.

Instructions to Candidates :—

1. Paint in oil or water-colour the figure before you.

2. The figure should be drawn not less than 26 inches in height. Small paintings will be disqualified.

3. No actual measurements may be taken, and only foot-rule, pencil, charcoal, paint brush, or stick of a convenient length may be used in making proportional measurements. A plumb-line is allowed.

4. The whole canvas must be filled in, and the background completely painted.

Advanced Examination in Drawing and Painting.

TUESDAY, WEDNESDAY, THURSDAY AND FRIDAY,
THE 17TH, 18TH, 19TH AND 20TH MARCH 1936.

[10-45 A.M. TO 1-30 P.M. AND 2-30 P.M. TO 4-45 P.M. DAILY.]

PICTORIAL COMPOSITION.

SHAPE OF THE COMPOSITION :—

A Panel 12″ × 18″, either upright or lengthwise. (Not less than five figures.)

SUBJECT OF THE COMPOSITION :—

Summer.

Or

A typical scene in any Indian bazar.

1. The general lines of the composition are the important features to be considered, and not necessarily the accuracy of the details, though as much finish as possible should be incorporated in the composition.

2. The composition chosen may either be treated decoratively or realistically.

3. The composition may either be executed in water-colour or oils, but it must be in colour.

4. A rough composition must be made on a separate sheet of paper obtainable from the Supervisor of the examination, and this may, if desired, be traced or transferred on to the paper or canvas upon which the finished composition is painted. The rough sketch must not be removed from the examination hall, but must be pinned to the finished composition and handed to the Supervisor when the examination is completed.

5. Models will be provided from whom sketches may be made to assist in drawing figures for the compositions. These sketches may *not* be removed from the examination hall, but must be pinned to the completed composition and handed to the Supervisor when the examination is finished.

Advanced Examination in Drawing and Painting.

MONDAY, 23RD MARCH 1936.

[10-45 A.M. TO 1-45 P.M.]

ANATOMY.

Instructions to Candidates :—

1. Draw the bones in diagram A.

2. Draw the muscles in diagram B.

3. Draw the muscles in diagram C.

4. Draw two diagrams shewing the positions of the bones of the forearm—

   (*a*) when the hand is turned upwards,

   (*b*) when the hand is turned downwards.

5. Draw a diagram of the contour and muscles of the neck and throat when the head is resting on the right shoulder.

6. Draw the skull in the following positions :—

   (*a*) Three-quarter view.

   (*b*) Three-quarter view looking down.

   (*c*) Three-quarter view looking up.

No books or paper are to be brought into the examination hall. Any books or papers brought in through inadvertence should at once be given to the Superintendent or Supervisor before the examination papers have been distributed, otherwise the candidate retaining such books or papers will be disqualified.

Advanced Examination in Drawing and Painting.

MONDAY, 23RD MARCH 1936.

[2-45 P.M. TO 4-45 P.M.]

MEMORY DRAWING.

SUBJECTS.

Draw any two of the following subjects:—

(*a*) " An Indian giving a performance with a snake and mongoose ".

(*b*) " A dhobi washing clothes on a stone ".

(*c*) " A cricketer bowling ".

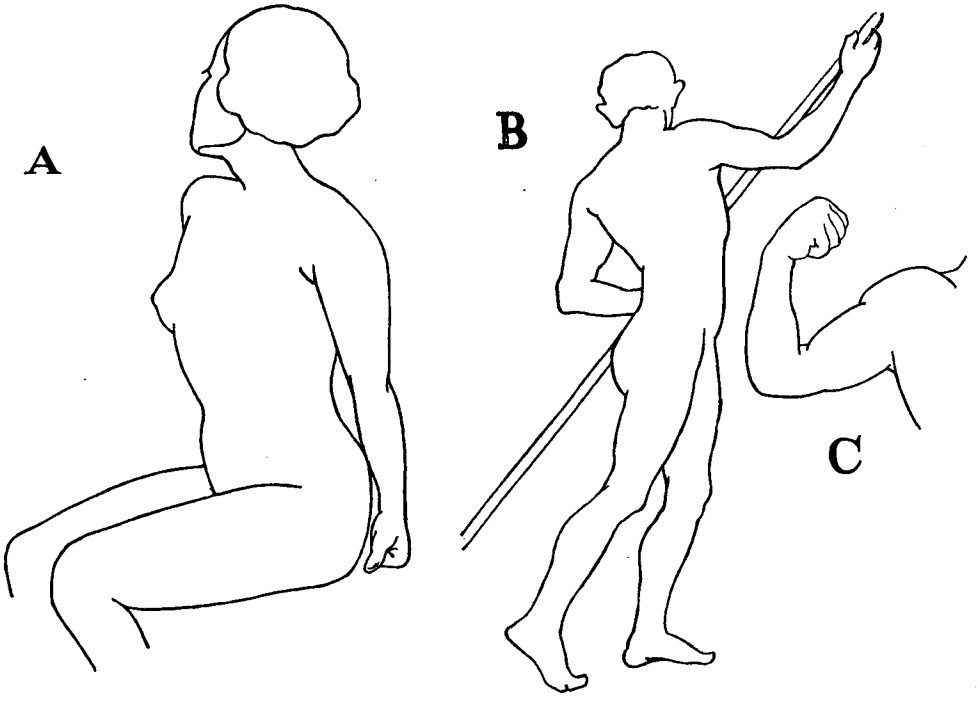
Note.—An attempt should be made to finish the drawings as far as possible and in any case the main masses of light and shade should be shown.

Advanced Examination in Drawing and Painting.

MEMORY DRAWING.

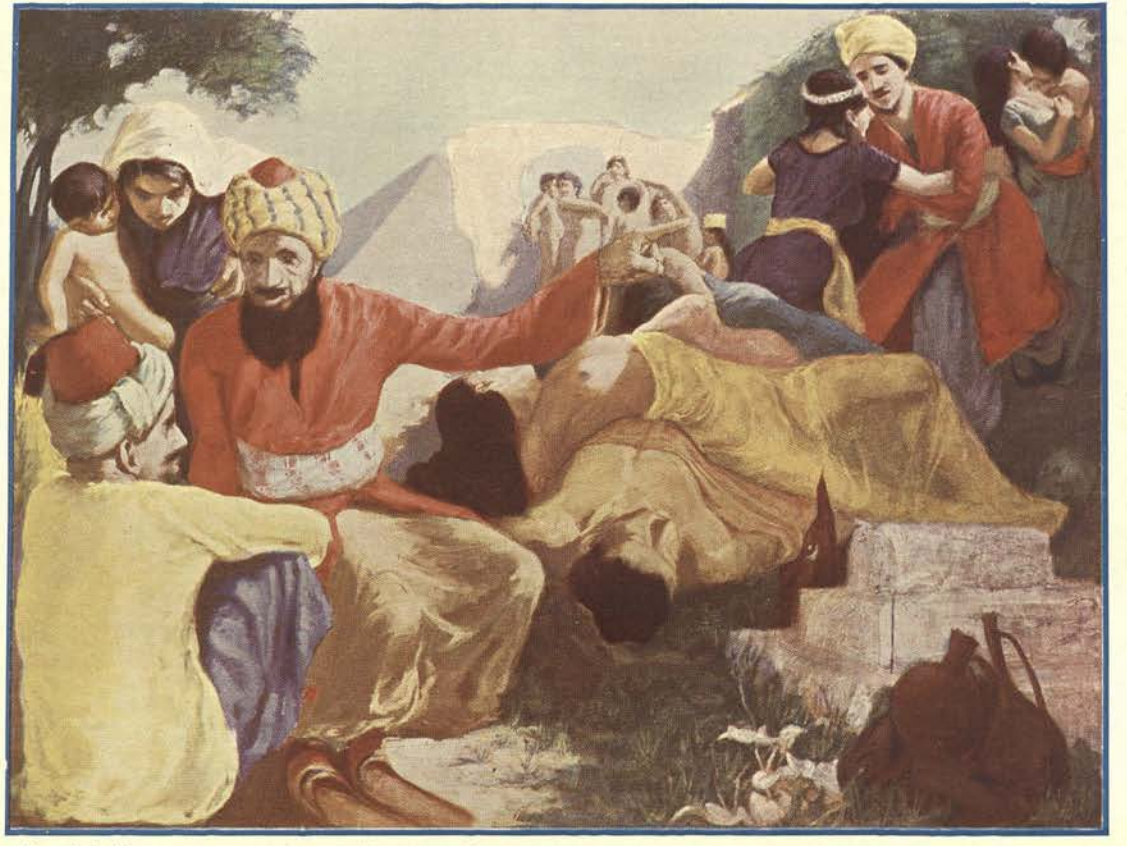
Batra Ratan. *Sir J. J. School of Art, Bombay.*

ADVANCED EXAMINATION IN DRAWING AND PAINTING
AND
INTERMEDIATE EXAMINATION IN MODELLING
ANATOMY.
1936.



Diploma Examination in Drawing and Painting.

MURAL PANEL.



Bapat, B. R. *Subject from Omar Khayyum.* *Sir J. J. School of Art, Bombay.*

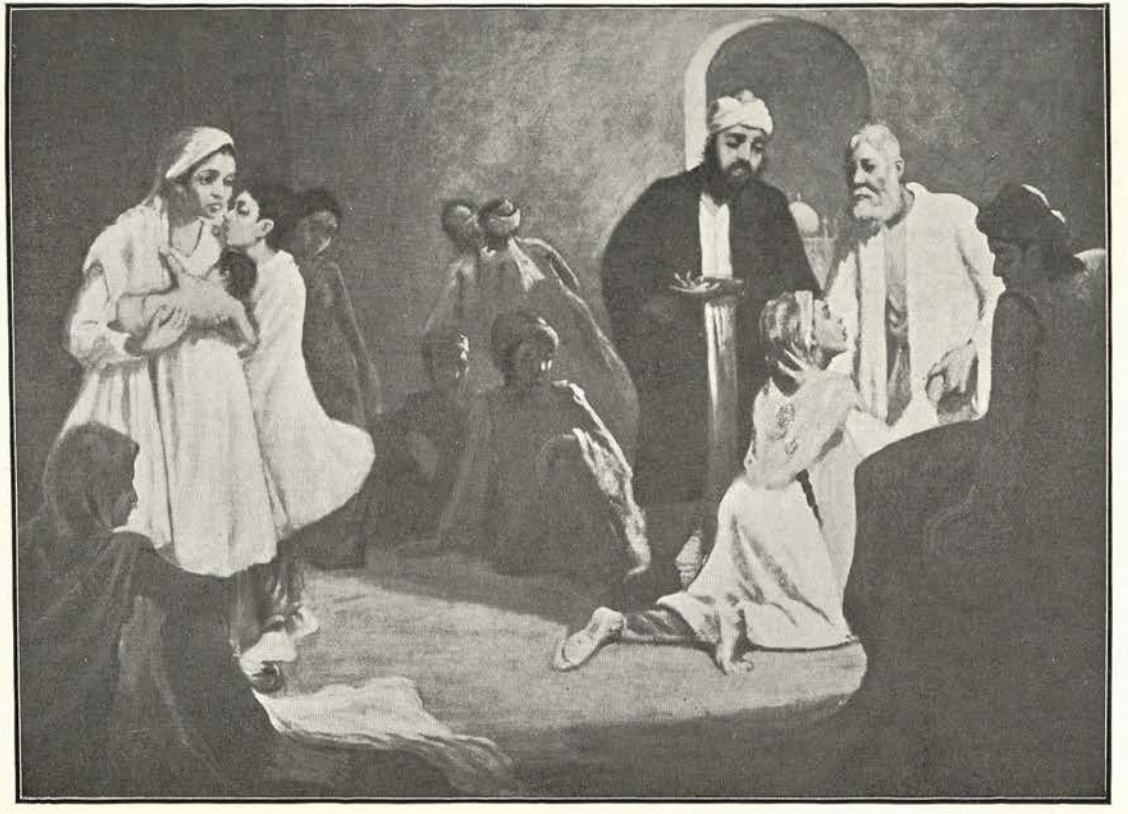
Diploma Examination in Painting.

MURAL PANEL.

M. G. Sampat. *RECREATION"* *Sir J. J. School of Art, Bombay.*

Diploma Examination in Drawing and Painting.

MURAL PANEL.



T. H. Jachak. *"Subject taken from Omar Khayyum."* *Sir J. J. School of Art, Bombay.*

Diploma Examination in Drawing and Painting.

MURAL PANEL.

G. B. Dave. *"RECREATION"* *Nootan Kala Mandir, Bombay*

Diploma Examination in Drawing and Painting.

WEDNESDAY, 11TH MARCH TO TUESDAY, 21ST APRIL 1936.

[EXCEPTING SUNDAYS, 21ST AND 31ST MARCH AND 3RD, 10TH, 11TH AND 13TH APRIL PUBLIC HOLIDAYS.]

[10-45 A.M. TO 1-30 P.M. AND 2-30 P.M. TO 4-45 P.M. DAILY.]

PRELIMINARY EXAMINATION.

There are two alternative subjects for this Examination, and candidates are at liberty to choose which they prefer to take. No candidate is allowed to attempt both subjects.

I

Execute in water-colours a sketch for a decorative panel. Size of the panel 5'—6" in height and 4' in width. The sketch should be on a half sheet of imperial paper.

The subject to be illustrated is :

"Recreation."

There should be not *less* than five figures in the design.

The sketches are not to be removed from the examination room.

II

Execute in oils a sketch for an easel picture. The subject to be illustrated is :—

Think in this batter'd Caravanserai
Whose Doorways are alternate Night and Day,
How Sultan after Sultan with his pomp
Abode his Hour or two, and went his way.

Size of picture 48" × 36". The sketch should be on a piece of canvas 12" × 19" in dimension.

There should be not *less* than five figures in the picture.

The sketches are not to be removed from the examination room.

FINAL EXAMINATION.

Carry out your sketch in oils on the canvas provided. The main features of the arrangements of the sketch must be adhered to, but the figures or details may be improved upon as the candidate desires. Models will be provided.

The composition may be executed in Indian or Western style.

The details as to the rules and regulations for the Preliminary and Final Examinations to be observed by candidates are printed on this paper below.

Rules for candidates :—

Candidates must read and carefully observe the following rules and regulations :—

(1) Each candidate will take possession of the screened off "Studio" allotted to him.

(2) Candidates are forbidden to enter one another's "Studios",

If any candidate enters the "Studio" of any other candidate or attempts to look into it at any time during the whole period of the Examination, he is liable at the discretion of the Chairman to be disqualified from taking any further part in the Examination.

PRELIMINARY EXAMINATION.

(3) The Preliminary Examination will last four days from the 11th to 14th of March both days inclusive.

(4) No models will be allowed for this Examination; and no sketches, studies or books are allowed to be brought into the examination rooms during this Examination.

(5) Candidates may do as many preliminary sketches (of the dimensions given) as they like, but none of the sketches and studies may be removed from the examination room.

(6) *On the first day of the Preliminary Examination, a small rough key sketch in pencil, chalk or charcoal of the general arrangement of the composition must be made and handed to the Supervisor before the candidate leaves the examination room in the evening.*

FINAL EXAMINATION.

(7) Candidates may make sketches and studies outside, for landscape, background, groups of figures or any other details. For this purpose, candidates may absent themselves if they so desire as often as they wish; but they are warned that they do so at their own risk, as the Examiners will not under any circumstances extend the time allotted for the Examination.

(8) No candidate may make use of the model for more than 15 consecutive minutes *after* he or she has taken the pose required. The Supervisor will regulate the use of the Models.

Elementary Examination in Modelling.

WEDNESDAY AND THURSDAY, THE 11TH AND 12TH MARCH 1936.

[10-45 A.M. TO 1-30 P.M. AND 2-30 P.M. TO 5 P.M.]

MODELLING FROM NATURE.

1. The size of the panel should be 18″ × 12″ upright.

2. Model the plant or flower before you. Your model may be executed in as high relief as you wish. Note the character of the stems and their junctions.

3. Candidates may draw for modelling purposes, but these studies must be handed over to the supervisor and not removed from the examination room.

Elementary Examination in Modelling.

FRIDAY, SATURDAY, MONDAY, TUESDAY, WEDNESDAY AND THURSDAY, THE 13TH, 14TH, 16TH, 17TH, 18TH AND 19TH MARCH 1936.

[10-45 A.M. TO 1-30 P.M. AND 2-30 P.M. TO 5 P.M.]

HEAD FROM CAST.

1. Model the cast of the head placed before you.
2. The model must be the same size as the original.
3. Actual measurements may be taken.

Elementary Examination in Modelling.

FRIDAY, MONDAY, TUESDAY AND WEDNESDAY,
THE 20TH, 23RD, 24TH AND 25TH MARCH 1936.

[10-45 A.M. TO 1-30 P.M. AND 2-30 P.M. TO 5 P.M.]

MODELLING DESIGN.

1. Model a panel 18″ × 12″ based upon the form "Modelling from Nature", upright.

2. A moulding 2 inches wide should surround the panel.

3. Candidates may make sketches upon paper for their design, but these sketches must be handed to the supervisor and should not be removed from the Examination Hall.

To be cast—Two days being allowed for casting.

Intermediate Examination in Modelling.

WEDNESDAY, THURSDAY, FRIDAY, SATURDAY, MONDAY,
TUESDAY, WEDNESDAY AND THURSDAY, THE 11TH, 12TH,
13TH, 14TH, 16TH, 17TH, 18TH AND 19TH MARCH 1936.

[10-45 A.M. TO 1-30 P.M. AND 2-30 P.M. TO 5 P.M.]

FIGURE FROM CAST.

1. Model the figure placed before you.

2. The clay model must be the same size as the original.

3. Candidates should pay close attention to the action and proportions of the model which are more important than the question of finish.

All candidates for the Intermediate Examination in modelling must appear for the Anatomy paper on Monday, the 23rd March from 10-45 a.m. to 1-45 p.m.

Intermediate Examination in Modelling.

FRIDAY, MONDAY, TUESDAY, WEDNESDAY, THURSDAY AND
FRIDAY, THE 20TH, 23RD, 24TH, 25TH, 26TH AND 27TH MARCH 1936.

[10-45 A.M. TO 1-30 P.M. AND 2-30 P.M. TO 5 P.M.]

HEAD FROM LIFE.

1. Model the head of the model placed before you.

2. The clay model must be the size of life.

3. Actual measurements may be taken.

Intermediate Examination in Modelling.

SATURDAY, MONDAY, WEDNESDAY, THURSDAY AND SATURDAY, THE 28TH AND 30TH MARCH AND 1ST, 2ND AND 4TH APRIL 1936.

[10-45 A.M. TO 1-30 P.M. AND 2-30 P.M. TO 5 P.M.]

MODELLING DESIGN.

1. Model a panel size 24″ × 20″, upright or lengthwise.

2. A moulding 2″ wide should surround the panel.

3. A figure or figures must form part of the design.

4. Candidates may make preliminary sketches upon paper at any time during the progress of the work but such sketches must not be removed from the Examination Hall and must be left with the finished model at the conclusion of the Examination.

A Male and Female model will be provided.

To be cast—Two days being allowed for casting.

Advanced Examination in Modelling.

WEDNESDAY, THURSDAY, FRIDAY, SATURDAY, MONDAY, TUESDAY, WEDNESDAY AND THURSDAY, THE 11TH, 12TH, 13TH, 14TH, 16TH, 17TH, 18TH AND 19TH MARCH 1936.

[10-45 A.M. TO 1-30 P.M. AND 2-15 P.M. TO 5-15 P.M.]

MODELLING FROM LIFE.

1. Model in clay the figure placed before you.

2. The model must not be less than 30″ in height.

3. Actual measurements may be taken.

Advanced Examination in Modelling.

FRIDAY, MONDAY, TUESDAY, WEDNESDAY, THURSDAY AND FRIDAY, THE 20TH, 23RD, 24TH, 25TH, 26TH AND 27TH MARCH 1936.

[10-45 A.M. TO 1-30 P.M. AND 2-15 P.M. TO 5-15 P.M.]

MODELLING DESIGN IN THE ROUND.

1. Sketch in pencil a design showing a group of Beggars.

Group should not be less than *three* figures.

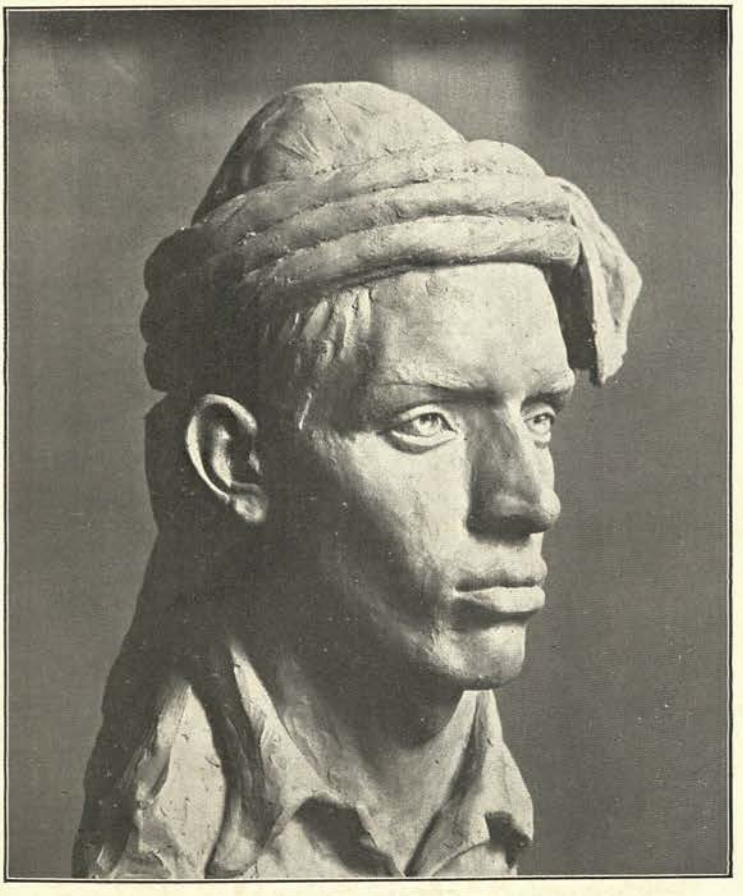
2. Model the above design in the round in clay.

The height of the whole group should be 18 inches.

Note.—Models will be provided.

Intermediate Examination in Modelling.

HEAD FROM LIFE.



G. B. Varkhedi. *Private.*

Diploma Examination in Modelling.

DECORATIVE PANEL IN LOW RELIEF.

P. W. Kelkar. *"The triumph of Indian Art"* *Sir J. J. School of Art, Bombay.*

Advanced Examination in Modelling.

SATURDAY, MONDAY, WEDNESDAY, THURSDAY, SATURDAY AND MONDAY, THE 28TH AND 30TH MARCH AND 1ST, 2ND, 4TH AND 6TH APRIL 1936.

[10-45 A.M. TO 1-30 P.M. AND 2-15 P.M. TO 5-15 P.M.]

RELIEF DECORATION.

1. An oblong panel of the size 18" × 12" upright.

Model an Indian decorative composition, which must include figures.

2. A suitable moulding of two inches should surround the oblong panel.

3. The figures should be as large as possible.

Note.—A Male and Female model will be provided.

To be cast—Two days being allowed for casting.

Diploma Examination in Modelling.

WEDNESDAY, 11TH MARCH TO TUESDAY, 21ST APRIL 1936 (EXCEPTING SUNDAYS AND 21ST AND 31ST MARCH AND 3RD, 10TH, 11TH AND 13TH APRIL 1936 PUBLIC HOLIDAYS).

[10-45 A.M. TO 1-30 P.M. AND 2-30 P.M. TO 5-10 P.M.]

COMPOSITION IN LOW RELIEF.

SUBJECT :—

A panel commemorating "The triumph of Indian Art".

1. Sketch in pencil to scale your design for the subject given above.

The panel may be done in Indian or Western style.

2. Composition must not contain less than five figures in different positions.

3. Model the above design in low relief upright in an oblong panel of the size 42" × 30".

Note.—Models will be provided.

To be cast—Two days will be allowed for casting. Three days will be allowed for the pencil design.

Drawing Teachers' Examination.

WEDNESDAY, 11TH MARCH 1936.

[10-45 A.M. TO 1-45 P.M.]

GEOMETRY AND PERSPECTIVE.

Instructions to Candidates :—

You are expected to attempt all the questions.

None of the drawings need be inked in.

Put the number of the question close to your answer in bold figures.

1. In a regular pentagon of $2\frac{1}{2}''$ side. Inscribe a number of equal semicircles, each to touch two sides of the pentagon and their diameters to be adjacent.

2. Draw the plan and elevation of a cube of 3″ sides, standing with its edge on the horizontal plane, one vertical face inclined at an angle of 40° to the vertical plane, and one of its sloping faces making an angle of 30° with the horizontal plane ; also another view of the object when its vertical faces are at right angles to the vertical plane.

3. Construct an irregular polygon, having given two sides, the lengths of the diagonals drawn from one angle, and the angles between them.

Sides, AB = 1·15″, BC = 1·3″. Diagonals, BD = 2·4″, BE = 2·3″, BF = 2″. Angles, ABF = 30°, FBE = 45°, EBD = 35°, DBC = 25°.

4. Define the following :—

Station Point, Directing Plane, Vanishing Parallel.

5. In the accompanying diagram, full size details of a pigeon-house are given in plan, elevation and side elevation.

The nearest point A is 3′ to the left of the spectator, and 2′ within the picture and it is receding at 30° to the right. Draw its perspective representation. Scale $\frac{1}{2}$ inch to 1′. Distance of the eye in front of the Picture Plane is 12′.

Height of the eye above the ground plane is 6′.

Drawing Teachers' Examination.

WEDNESDAY, 11TH MARCH 1936.

[2-30 P.M. TO 4-30 P.M.]

BLACK BOARD AND LETTERING.

Lettering.

Instructions to Candidates :—

On a notice board, the shape and size of which is left to your discretion, arrange in Roman letters the following :—

" PROCLAMATION OF EDWARD VIII, 1936 ".

State the scale to which your drawing is made.

Black-Board.

On the board supplied illustrate any of the following subjects :—

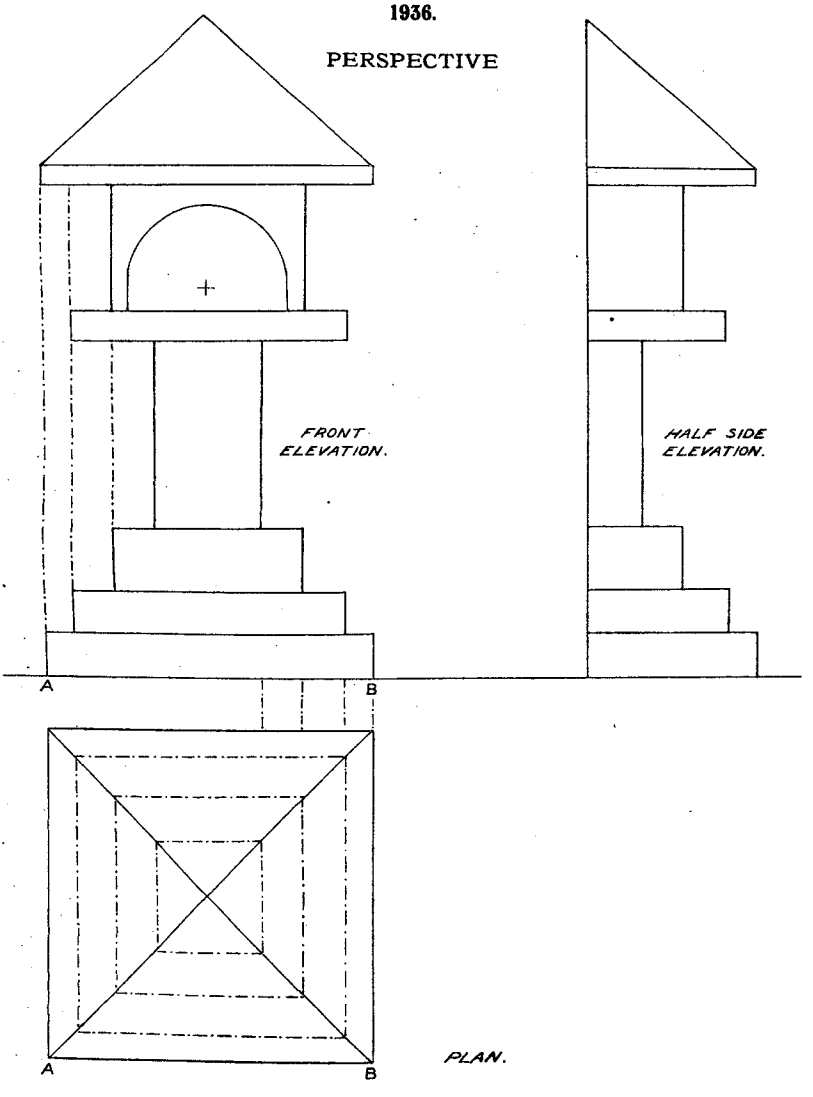
(1) A man running after an animal.
(2) A boy ready to start for school.
(3) Children playing " Monkey Game ".

A rapid sketch such as you would do before a class of young children is what is required.

DRAWING TEACHERS' EXAMINATION.

1936.

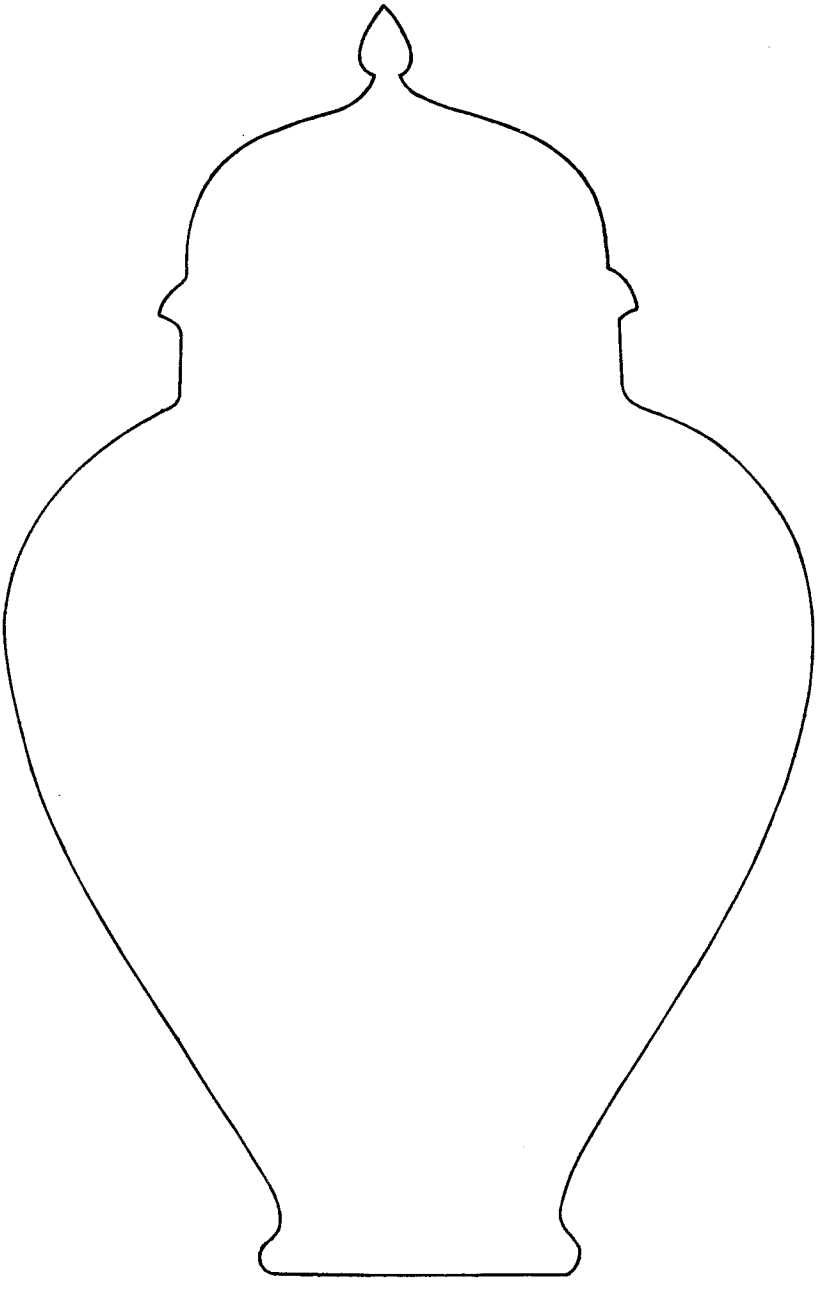
PERSPECTIVE



DRAWING TEACHERS' EXAMINATION.

1936.

DESIGN



Drawing Teachers' Examination.

THURSDAY, 12TH MARCH 1936.

[10-45 A.M. TO 1-45 P.M.]

NATURE DRAWING.

Instructions to Candidates :—

Represent in colour as truthfully as possible the natural plant supplied.

Also give separate drawings showing conventional and decorative treatments of the same.

Drawing Teachers' Examination.

THURSDAY, 12TH MARCH 1936.

[2-45 P.M. TO 4-45 P.M.]

WRITTEN EXAMINATION.

Instructions to Candidates :—

All questions to be attempted. Your answer should be precise and to the point.

1. State how many leaves a spray should contain for standards I and II in a High School, and what media you would propose to begin and end with.

2. Make a sketch of a group of all geometrical models and state for what standard you consider the group suitable.

3. State how would you teach the drawing of human figures and animals to beginners in a High School if you were asked by the Head Master to demonstrate to a class on this subject.

4. What are the compulsory subjects and optional subjects in the Drawing syllabus for secondary schools ? Give a list of such optional subjects as you would select for teaching and give your reasons.

Drawing Teachers' Examination.

FRIDAY, 13TH MARCH 1936.

[10-45 A.M. TO 1-45 P.M. AND 2-45 P.M. TO 4-45 P.M.]

DESIGN.

Instructions to Candidates :—

Copy the diagram according to the space indicated and fill it with a geometrical pattern or a floral design, suitable for a vase.

The design may be in any number of colours.

Drawing Teachers' Examination.

SATURDAY, 14TH MARCH 1936.

[10-45 A.M. TO 1-45 P.M. AND 2-45 P.M. TO 4-45 P.M.]

OBJECT DRAWING AND LIGHT AND SHADE.

Instructions to Candidates :—

You are required to make a shaded drawing in pencil of the group of objects before you as they appear from the point of view in which you are seated.

After drawing in the objects, you should block in the masses of light and shade of the whole group and then carefully finish as much as possible.

The pencil may be held between the eye and the objects so as to estimate the apparent sizes of parts, but must not afterwards be laid upon the drawing paper in order to transfer thereto the measurements thus obtained.

All other forms of measuring or other mechanical devices are forbidden.

No credit will be given for small drawings.

Drawing Teachers' Examination.

MONDAY, 16TH MARCH 1936.

[11-45 A.M. TO 12-45 P.M.]

MEMORY DRAWING.

Draw from memory any two of the following :—

(1) A banian tree.
(2) A boy with a cricket bat.
(3) A goose.
(4) A dog.

Drawing Teachers' Examination.

MONDAY, 16TH MARCH 1936.

[2 P.M. TO 4-15 P.M.]

CLAY MODELLING.

Instructions to Candidates :—

1. On the board provided, you are required to model in clay full size the specimens given to you.

2. You are also required to model in clay *one* of the following :—

(*a*) Ganapati.
(*b*) Snake.
(*c*) Mouse.

The size of the model is left to your discretion.

Drawing Masters' Examination.

WEDNESDAY, 11TH MARCH 1936.

[10-45 A.M. TO 1-30 P.M. AND 2-30 P.M. TO 5-10 P.M.]

ORNAMENT FROM CAST.

Instructions to Candidates :—

You are required to make a shaded drawing in pencil, charcoal, chalk or water-colour monochrome of the cast placed before you.

You should block in the masses of light and shade of the whole cast, and afterwards carefully finish as much as possible.

The chalk-holder, pencil or ruler may be used to estimate the relative proportions of the parts of the cast to be drawn, by holding it between the eye and the cast. All other forms of measuring, ruling or other mechanical means are strictly forbidden.

No credit will be given for small drawings.

Drawing Masters' Examination.

THURSDAY AND FRIDAY, THE 12TH AND 13TH OF MARCH 1936.

[10-45 A.M. TO 1-30 P.M. AND 2-30 P.M. TO 5-10 P.M. DAILY.]

STILL LIFE.

Instructions to Candidates :—

(*a*) On the board provided arrange the objects supplied to you in a group. Credit will be given for good arrangement.

(*b*) Paint the group you have arranged upon the canvas or paper supplied.

Drawing Masters' Examination.

SATURDAY, 14TH MARCH 1936.

[10-45 A.M. TO 1-30 P.M.]

WRITTEN EXAMINATION.

Instructions to Candidates :—

All questions to be attempted. Your answers should be precise and to the point.

1. How can Drawing be correlated with mathematics ?

2. How should Silhouette-cutting be taught and from what age you would propose to introduce it ?

3. Give a rough sketch plan of the room in your school in which you teach drawing, and explain the advantages and disadvantages of the room.

4. State briefly the method you would adopt in a High School to make up for the lack of equipment of :—

(*a*) Geometrical models, common objects, and

(*b*) Natural specimens.

Drawing Masters' Examination.

SATURDAY, 14TH MARCH 1936.

[2-30 P.M. TO 5-10 P.M.]

NATURE DRAWING.

Instructions to Candidates :—

Represent in colour as truthfully as possible the natural specimen supplied.

Also give separate drawings showing conventional and decorative treatments of the same.

Drawing Masters' Examination.

MONDAY, 16TH MARCH 1936.

[10-45 A.M. TO 1-30 P.M. AND 2-30 P.M. TO 5-10 P.M.]

DESIGN.

Instructions to Candidates :—

Make a design full size either for—

(*a*) A cover of a programme for " High School Annual Sports ",

Or

(*b*) A vase suitable for laquer work. The letters of designer's name must be included in your design.

Adaptations of the plant form supplied must be made use of somewhere in the design.

Art Masters' Examination.

WEDNESDAY, 11TH MARCH 1936.

[10-45 A.M. TO 1-30 P.M. AND 2-15 P.M. TO 5-15 P.M.]

DESIGN.

(1st Paper.)

Instructions to Candidates :—

Make a design to fill a rectangular space 12″ × 18″ either upright or lengthwise, representing " Three Arts ". The composition should contain five figures at least. The design may be executed in Colour, Monochrome or Black and White and must be suitable for reproduction.

Art Masters' Examination.

THURSDAY, 12TH MARCH 1936.

[10-45 A.M. TO 1-30 P.M. AND 2-15 P.M. TO 5-15 P.M.]

DESIGN.

(2nd Paper.)

Instructions to Candidates :—

You must select one (and only one) of the following subjects :—

SUBJECT A.

Design in colours, a Railway Poster, suitable for reproduction, to attract travellers to visit places of interest in India.

SUBJECT B.

Make a design for a cabinet in Indian Ornament. The size and scale is left to your own discretion.

SUBJECT C.

Make a design full size, for a Head piece to be printed in Black and White. The design must include the words " Editorial ". Figures, animals, etc., may be included.

Art Masters' Examination.

FRIDAY, 13TH MARCH 1936.

[10-45 A.M. TO 11-45 A.M.]

MEMORY DRAWING.

Instructions to Candidates :—

You are required to draw from memory any two of the following subjects in any medium :—

(*a*) A woman churning milk.

(*b*) A woman grinding corn.

(*c*) A porter with a luggage van.

(*d*) Children playing.

Art Masters' Examination.

FRIDAY, 13TH MARCH 1936.

[11-45 A.M. TO 1-45 P.M.]

WRITTEN PAPER.

Instructions to Candidates :—

N.B.—All questions should be attempted.

1. Draw a simple Symetrical Ornament such as that used for a lesson in Free-hand drawing; and show in four stages with descriptive notes how you would teach your students the method of drawing this ornament.

2. Should drawing be taught in a High School? Give your reasons for your answer; and state briefly the educational value of drawing.

3. Does the knowledge of perspective help an art student? If so, state its practical uses.

4. Explain with sketches the following :—

Conventionalized forms, Radiation, Even Distribution and Unit.

Art Masters' Examination.

SATURDAY AND MONDAY, THE 14TH AND 16TH MARCH 1936.

[10-45 A.M. TO 1-30 P.M. AND 2-30 P.M. TO 5-10 P.M.]

STILL LIFE.

Instructions to Candidates :—

1. You are required to arrange the objects supplied to you in a group upon the cloth which is also to be used as a background. Credit will be given for good arrangement.

2. Paint the group you have arranged, upon a canvas which must not be less than 22 inches in length.

Art Masters' Examination.

TUESDAY, WEDNESDAY AND THURSDAY, THE 17TH, 18TH AND 19TH MARCH 1936.

[10-45 A.M. TO 1-30 P.M. AND 2-30 P.M. TO 5-10 P.M. DAILY.]

PAINTING FROM LIFE.

Instructions to Candidates :—

1. Paint the figure placed before you, *not smaller* than 24 inches in height.

2. The paper or canvas supplied must be completely filled in.

3. A foot-rule, pencil, brush, or plumb-line may be used to estimate the proportions of the figures; other forms of measuring are forbidden.

4. Finish is not essential. The points which should receive attention are Proportion, Action and the masses of light and shade.

Art Masters' Examination.

FRIDAY, 20TH MARCH 1936.

[10-45 A.M. TO 1-30 P.M. AND 2-15 P.M. TO 5-15 P.M.]

FIGURE FROM CAST.

Instructions to Candidates :—

(*a*) The drawing should be done in line with black chalk, charcoal, carbon pencil, or black lead pencil.

(*b*) The drawing should not be less than 24 inches in height.

(*c*) The height or place of the horizontal line (indicating the level of your eye) must be marked on the right hand of the drawing paper supplied to you.

(*d*) A foot-rule, pencil, chalk holder or plumb-line may be used to estimate the proportions of the figure to be drawn ; other forms of measuring are forbidden.

(*e*) Write at the side of the drawing, the proportions of the different parts of the figure to its total length, such as the head, width of shoulders, width of waist, length from knee to the sole of foot, and such other part as may be important.

Elementary Examination in Architecture.

THURSDAY, 12TH MARCH 1936.

[9 A.M. TO 12-30 P.M.]

GEOMETRY AND SCIOGRAPHY.

Note.—Diagram " D " accompanies this paper.

1. Draw to $\frac{1}{4}''$ to a foot scale as accurately as possible in plan and elevation the frontage of the building illustrated in the photographic sketch marked " G " on the accompanying diagram " D " from the ground level to the top of the ballustrade between the lines AA and BB.

2. On the plan and elevation draw the shades and shadows assuming the source of light to be at an angle of 45 degrees from the left, and also 45 degrees with the horizon and colour the shades and shadows only in light black tint.

Elementary Examination in Architecture.

THURSDAY, 12TH MARCH 1936.

[2 P.M. TO 5-30 P.M.]

PERSPECTIVE.

Note.—Diagram " B " accompanies this paper.

Set up a perspective of the monument shown in plan elevation and section on the diagram " B ". The spectator's eye being assumed to be 15 feet in front, and 10 feet to the left from the point marked X on the diagram and 6 feet above the ground level.

The position of the picture plane is left to the discretion of the candidate, but the picture should well fill an Imperial sheet of paper, *i.e.* $20'' \times 27''$.

Elementary Examination in Architecture.

FRIDAY, 13TH MARCH 1936.

[9 A.M. TO 11 A.M.]

SURVEYING AND LEVELLING.

Note.—Diagram "A" accompanies this paper.

1. The diagram illustrates a town site with buildings which is marked "A" on the diagram. How would you proceed, if you were sent with a couple of coolies to thoroughly check this plan, including the outline plan of its buildings? The only instruments available being a cross staff, surveying chain, a steel tape, six ranging rods and a field book.

Indicate all the measurements you would take on the diagram itself.

2. Compute the area of the site in square yards and the plinth area of the existing buildings thereon in square feet.

3. Illustrate by careful sketches the following surveying instruments :—

(*a*) dumpy level, (*b*) optical square

and explain the practical use of each.

Elementary Examination in Architecture.

FRIDAY, 13TH MARCH 1936.

[11·15 A.M. TO 12-30 P.M.]

TRACING.

Note.—Diagram "D" accompanies this paper.

Make a linen tracing in ink of the elevation marked (H) on the diagram "D" from K2 to MM and the lower half of the plan at CC, from the sheet given to you.

Elementary Examination in Architecture.

FRIDAY, 13TH MARCH 1936.

[2 P.M. TO 5-30 P.M.]

BUILDING CONSTRUCTION, CARPENTRY AND DRAWING TO SCALE FROM SKETCHES.

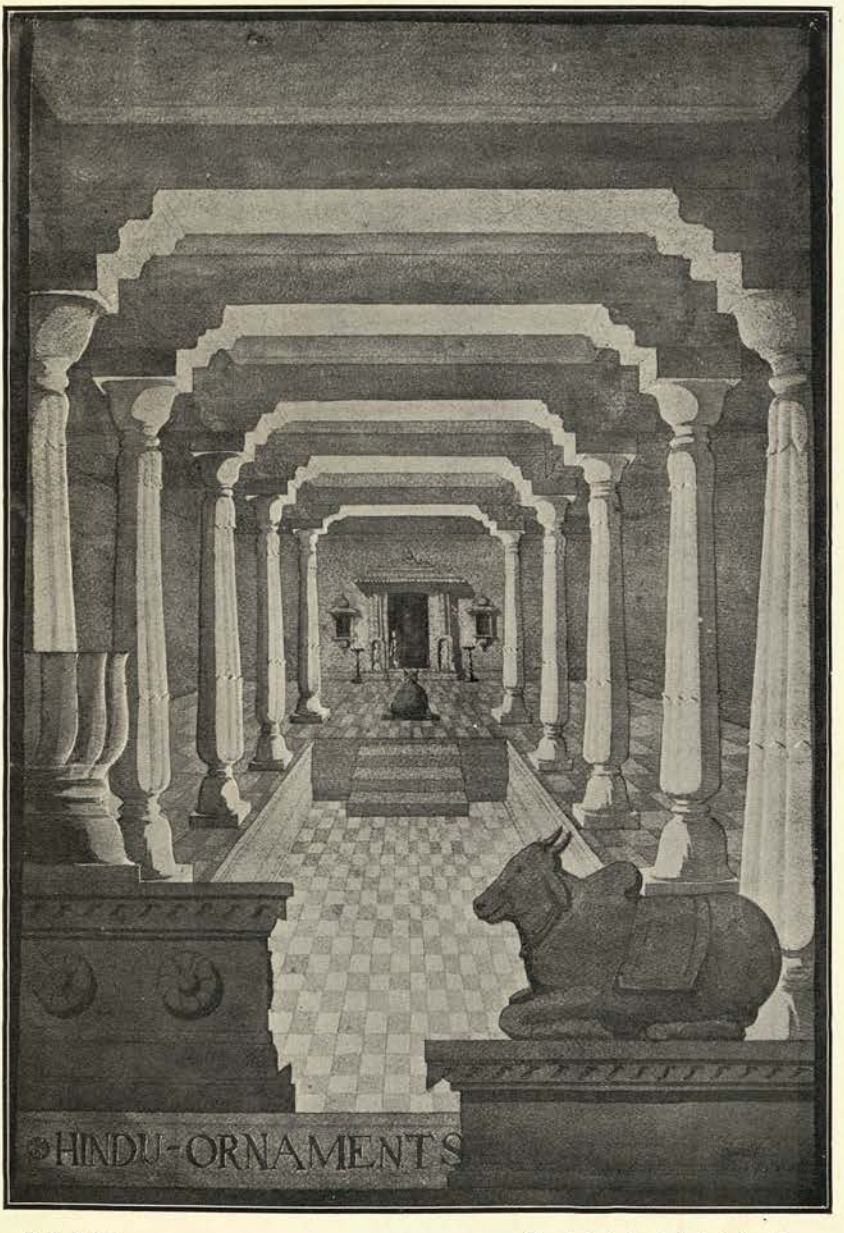
Note.—Four questions to be attempted; of which one must be either No. 1 or No. 2.

Diagram "D" accompanies this paper.

1. Draw to a scale of $\frac{1}{2}''$ to a foot plan, elevation and section of the central portion of the building illustrated in the accompanying photographic sketch "G" on the diagram "D" from ground level up to the top of the ballustrade between the lines AA and BB. Show all masonry joints on elevation and section.

Elementary Examination in Architecture.

TESTIMONY OF STUDY.



R. N. Dalvi. *Sir J. J. School of Art, Bombay.*

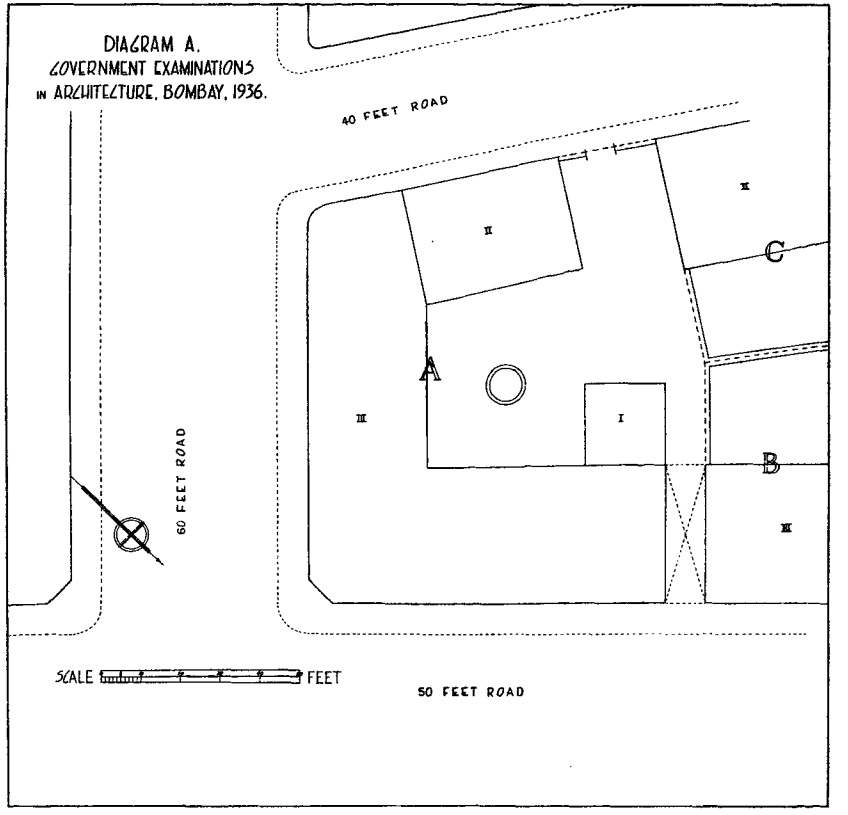
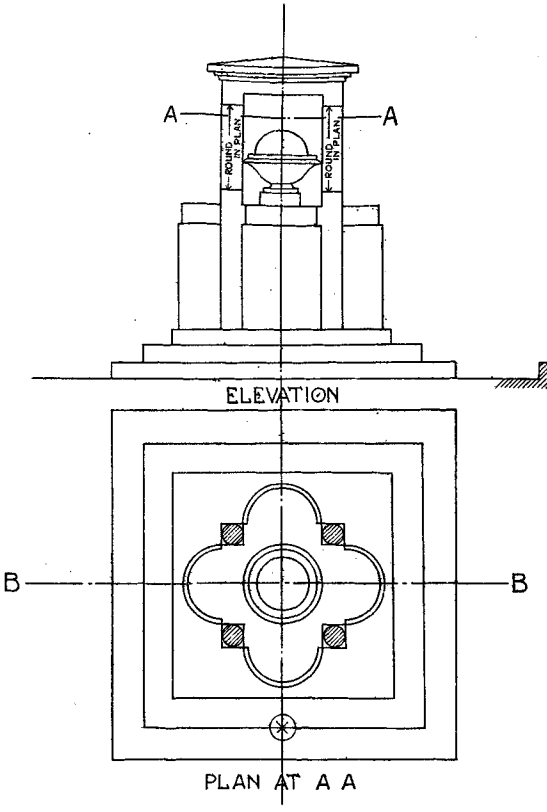


DIAGRAM A.
GOVERNMENT EXAMINATIONS
IN ARCHITECTURE, BOMBAY, 1936.
40 FEET ROAD
II
III
C
A
III
I
B
III
60 FEET ROAD
SCALE
FEET
50 FEET ROAD



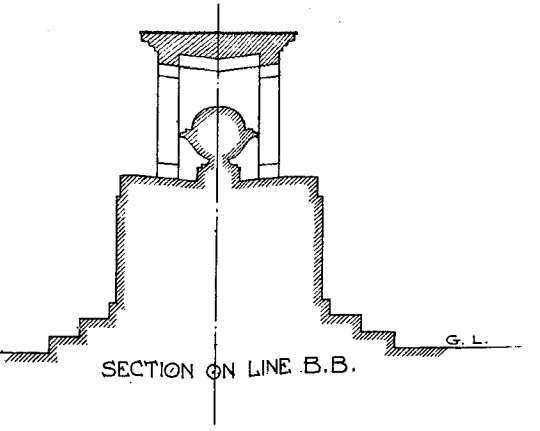


DIAGRAM "B"

GOVERNMENT of BOMBAY

ARCHITECTURAL EXAMINATIONS 1936.

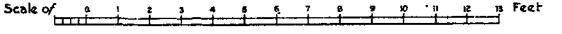
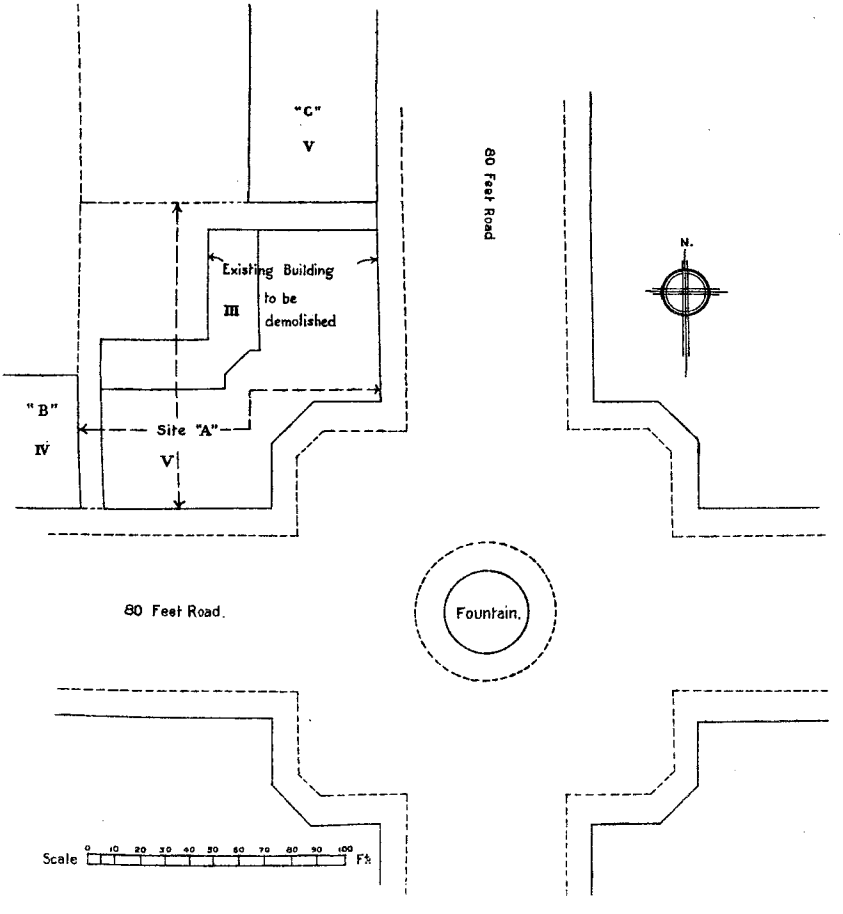
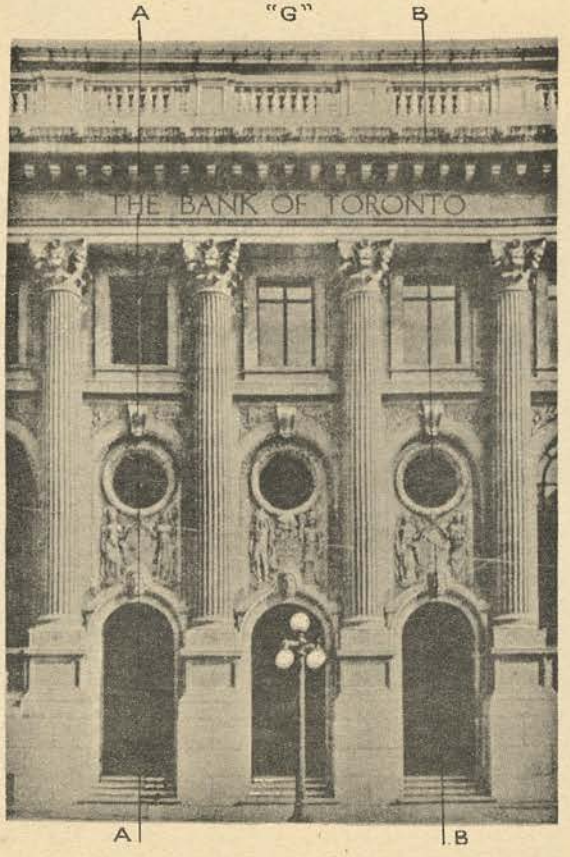
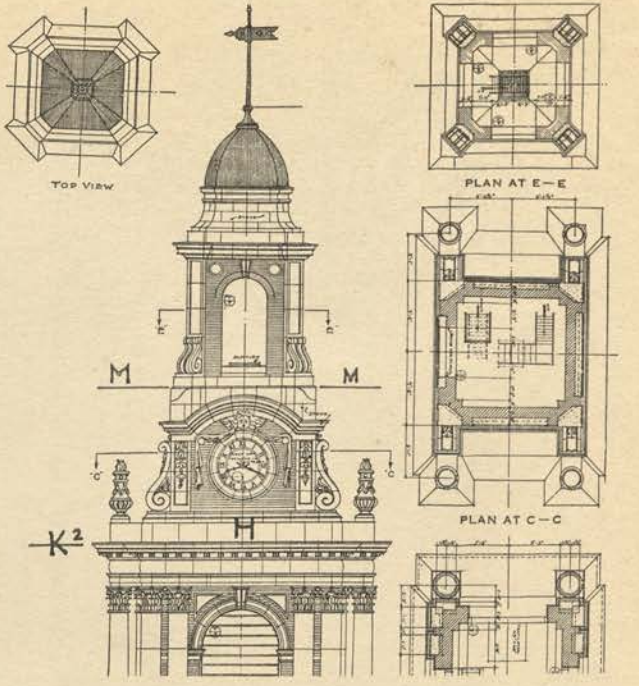



DIAGRAM "C"

GOVERNMENT EXAMINATION IN ARCHITECTURE, BOMBAY. 1936.







GOVERNMENT OF BOMBAY.

ARCHITECTURAL EXAMINATIONS 1936.

DIAGRAM "D"

2. Draw to a scale of 1½″ to a foot in plan elevation and section the details of, a teak wood door and windows suitable for the semi-circular headed opening on the ground floor and the windows above it shown in the photographic sketch "G" on the diagram "D".

3. Describe the different types of stone dressings used in finishing the external faces of buildings, and state in which cases you think each of these would be suitable and give your reasons why.

4. Draw to a scale of 1½″ to a foot a cupboard to hold two electric metres and switch boards suitable for a small private residence, and show full size details of all fittings in connection with the cupboard such as lock, hinges and handles.

5. Draw to a scale of ½″ to a foot in plan and elevation, an octagonal corner of a two-brick-thick wall in English Bond and a square pillar 2′—3″ also in English Bond with two alternate courses of each.

Elementary Examination in Architecture.

SATURDAY, 14TH MARCH 1936.

[9 A.M. TO 12-30 P.M.]

FREEHAND DRAWING AND PRACTICAL ORAL EXAMINATION IN SURVEYING AND LEVELLING.

The teak entrance doors to an aquarium in India are 6′—0″ wide and 9′—6″ high, including the 6″ × 6″ teak frame. The door shutters are in two leaves and each leaf is divided into 4 panels 1′—6″ square carved in low relief, each panel representing in a conventionalized manner some particular fish or crustacean.

Sketch the whole door to about 1″ scale indicating the carving to each of the panels. Make a full size cartoon for three of such panels indicating the relief by sectional lines.

Elementary Examination in Architecture.

SATURDAY, 14TH MARCH 1936.

[2 P.M. TO 5-30 P.M.]

MODELLING.

Carefully model one of the panels designed this morning, full size; you will remember that each panel was 18″ square and in low relief.

Intermediate Examination in Architecture.

THURSDAY, 12TH MARCH 1936.

[9 A.M. TO 12-30 P.M.]

THE APPLICATION OF THE ORDERS—Paper No. I.

Morning Session.

A picture gallery in a city is set back some 30 feet from the line of the street, the frontage is 60 feet wide, and the properties on both sides are high business premises with shops on the ground floor and offices above.

Design a suitable stone screen in the classic manner to be built along the road frontage, either as a colonnade or an arcade. Provide a carriage entrance towards each of the two sides and a niche, or recess, in the centre of the screen suitable to receive the statue of the local artist in whose memory the Art Gallery behind has been built, and which is about 1½ times life size and is standing on a pedestal. The openings in the screen may be filled with iron railings and gates.

Drawings required :—

(*a*) ¼″ front elevation, cross section and plan of the screen.

(*b*) One-eighth full size details of the order used *including its base, capital* and entablature, showing all enrichments, and *mouldings clearly.*

Intermediate Examination in Architecture.

THURSDAY, 12TH MARCH 1936.

[2 P.M. TO 5-30 P.M.]

THE APPLICATION OF THE ORDERS—Paper No. 2.

Afternoon Session.

Solve your morning problem in some Indian Traditional style, including such details as were asked in the morning paper.

You are reminded that the frontage of the stone screen to be treated was 60 feet, and that the Art Gallery building behind was set back 30 feet from the road frontage.

Intermediate Examination in Architecture.

FRIDAY, 13TH MARCH 1936.

[9 A.M. TO 12-30 P.M.]

MATERIALS AND APPLIED CONSTRUCTION—Paper No. I.

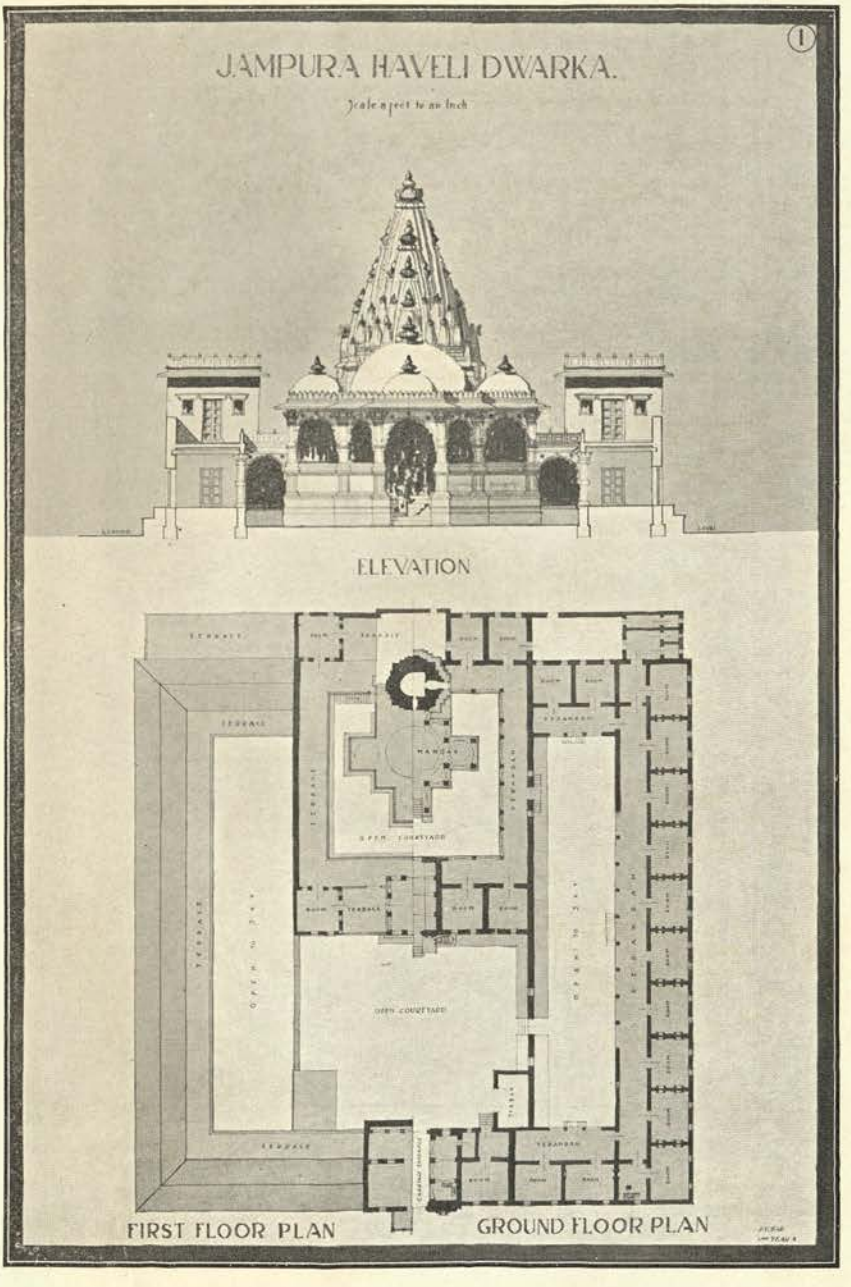
Morning Session.

N.B.—Only three questions should be attempted of which question No. 2 is compulsory.

1. Draw to a scale of ¼″ to a foot in plan elevation and section, details of a teak wood roof over an octagonal tower with a clear inside span of 15 feet from the opposite wall faces, resting on brick masonry walls 18 inches thick. The roof has a slope of 60

Intermediate Examination in Architecture.

MEASURED DRAWING TESTIMONY.



P. V. Gad.

Sir J. J. School of Art, Bombay.

degrees and the eaves project 3 feet from the external wall faces. The slope of the projected portion of the roof is 30 degrees.

2. Draw to a scale of 1″ to a foot elevation and section through a verandah 8 feet wide with brick masonry treatment composed of segmental arches on the ground floor, and teak wood construction on the 1st floor composed of posts, brackets, etc., and teak wood roof with eaves projecting 3′—0″ from the outer faces of the posts.

3. Name the different materials used in the construction of the ground and 1st floors described in question No. 2 and specify in detail the properties, proportions and workmanship relating to the different materials.

4. Draw to a scale of ½″ to a foot plan and sectional elevation of a marble staircase for a public building. The size of the staircase hall is 15′ × 20′ and the height from floor to floor is 15 feet.

5. Draw to a scale of 3″ to a foot the mouldings and all constructional details such as hand rail, ballustrade, tread, etc., relating to the staircase described in question No. 4.

Intermediate Examination in Architecture.

FRIDAY, 13TH MARCH 1936.

[2 P.M. TO 5-30 P.M.]

MATERIALS AND APPLIED CONSTRUCTION—Paper No. 2.

Afternoon Session.

N.B.—Only three questions are to be attempted, one of which must be No. 3.

1. Draw to a scale of ½″ to a foot plan elevation and section of a stone balcony projecting 5′ from the wall face of a stone building. The floor of the balcony should have tandur stone paving and should be 6″ below the floor level of the main building which is covered with teak plank flooring. The parapet of the balcony is of stone jalliwork 2″ thick and 3′ high.

2. Draw to a scale of 1″ to a foot plan elevation and section of a 4′ wide window in a wall 2′—6″ thick in brick masonry, faced with stone with a stone sujja over its head projecting 2′—6″ from the wall face.

3. Draw to a scale of 1″ to a foot in plan elevation and section a semi-circular nitch 3′—0″ in diameter with a hemispherical head intended to keep a marble statue. The nitch is 3′ above the floor level and the top of its head is 3′—0″ below the ceiling of a room which is 15′—0″ high. The nitch is constructed in brick masonry lined with marble. Show all joints on plan elevation and section.

4. Draw to a scale of 1½″ to a foot grilles to fill an opening 3′× 4′ in (*a*) wrot iron, (*b*) cast iron, (*c*) Reinforced cement concrete.

Intermediate Examination in Architecture.

SATURDAY, 14TH MARCH 1936.

[9 A.M. TO 12-30 P.M.]

HISTORY.

Note.—Not more than four questions to be attempted, of which 1 and 4 are compulsory.

1. Sketch carefully in plan and elevation and give some detail of two only of the following four buildings :—

(*a*) The Pantheon at Rome, (*b*) The Monument of Lysicrates at Athens, (*c*) The Mausoleum at Halicarnassos, (*d*) The arch of Septimus Severus at Rome.

2. Compare by notes in parallel columns the main difference between the Egyptian and the Roman traditional architectures.

3. Sketch the plan, elevation and section of a typical Indian Hindu, or Jain Temple. State in what district of India you would expect to find such a building as you have sketched, and give a detail to about ½″ scale of its main entrance doorway.

4. Give a short description, illustrated by careful sketches, of a typical example of Indian Traditional domestic architecture with which you are familiar.

5. Compare the methods of roofing a building with stone or brick followed by the Hindus and by the ancient Romans respectively.

6. Define and sketch the following terms :—
Astragal, Console, Teania, Flute, Triglyph.

7. Explain by a careful diagram and a descriptive note :—
Either, (*a*), a method of setting out the Ionic Volute
Or, (*b*), a method of setting out the entasis of a classic column shaft.

Advanced Examination in Architecture.

THURSDAY, 12TH MARCH 1936.

[MORNING SESSION—9 A.M. TO 12-30 P.M.]

[AFTERNOON SESSION—2 P.M. TO 5-30 P.M.]

ANALYTICAL STUDY.

Note.—Diagram " A " accompanies this paper.

The site " A " illustrated is in the midst of an old Indian town and after demolishing the existing buildings it is proposed to erect thereon a Museum of Indian Antiquities. It is to be a ground floor structure only, and is to contain a fine entrance hall with an attendant's counter with shelves for shoes and umbrellas, or stricks, as part of its design, there is to be also a small retiring room for each sex, fitted with lavatory basins and leading to a separate room, in one case fitted with 3 W. C.'s and washing place for ladies, and the other with one W. C. and 3 urinals and a washing place for gentlemen. The entrance hall is also to lead to 2 fine exhibition halls each of about 2,700 square feet in floor area, and well lighted by pierced jallies in the upper part of the walls, well protected from the entrance of sun, rain and birds. As it is a memorial to the late Rajah, the building is to be treated in a dignified traditional manner. Any spare area on the site can be arranged for parking cars.

Notes.—No rights of light exist over the adjoining properties " B " and " C ". No chujja may overhang the pavement at a less height than 18 feet.

Drawings required :—

Ground floor Plan, Elevations to the 60 foot road and to the 50 foot road, Cross sections, one through the entrance hall and one through one of the exhibition rooms. All the above to 8 feet to the inch and rendered in colour.

One-half inch scale of half of the elevation to the 60 foot road, with sufficient plan and section to adequately explain the design.

Advanced Examination in Architecture.

FRIDAY, 13TH MARCH 1936.

[9 A.M. TO 12-30 P.M.]

QUANTITY SURVEYING AND ESTIMATING.

Note.—Diagram " D " accompanies this paper.

1. Name the materials you propose, to be used for the upper part of the tower shown in diagram " D " above the line MM.

2. Take out quantities including everything necessary to carry out the portion of the tower mentioned in Question No. 1 and write an abstract of the same.

3. Price your bill of quantities mentioned in Question No. 2 at what you consider present market rates for the work, and name the district in which they are applicable.

4. Describe what is meant by the plinth area rate as compared with the cubic rate, and state which method in your opinion is the more suitable in estimating the cost of a structure and give your reasons why.

Advanced Examination in Architecture.

FRIDAY, 13TH MARCH 1936.

[2 P.M. TO 5-30 P.M.]

STRESSES AND STRAINS.

N.B.—Not more than four questions are to be answered but all candidates must attempt question No. 1.

1. Draw in outline to a sufficiently large scale, a steel roof truss suitable for a span of 45 feet with an inclination of 30° for the slope of the principal rafters. Trusses are to be 10 feet apart centre to centre. An inclusive load of 60 lbs. per square foot is to be allowed for roof covering and wind pressure. Show the members of the roof truss, and draw the stress diagram indicating the nature and the amount of the stresses in the members.

2. A solid pillar 3 feet square is constructed of masonry weighing 140 lbs. per cubic foot, and is subjected to a normal wind pressure of 50 lbs. per square foot. Determine the safe height to which the pillar may be erected.

3. A rolled steel beam 24 feet long is supported by two columns whose centres are 20 feet apart, one end of the beam coinciding with the centre line of the left hand column. There is a distributed load over the whole beam of 2 tons per foot run, and concentrated loads of 5 tons and 7 tons at distances of 5 feet and 14 feet respectively from the centre of the left hand column. Calculate and draw the Bending Moment and Shear Force diagrams of the beam.

4. Calculate the permissible load which may be axially applied to a square reinforced concrete column 144 inches effective area, and 15 feet high reinforced with 4 rods $1\frac{1}{4}$ inches diameter.

Both ends of the column are to be considered adequately restrained in position and direction.

5. A strut in a king post roof truss is of $4'' \times 4''$ teak scantling and 6 feet long. Calculate the maximum intensity of stress to which this strut may be subjected.

6. Describe the methods of testing the strength of (*a*) Steel bars, illustrating your answer by stress strain or other diagrams and (*b*) Cement briquettes.

Advanced Examination in Architecture.

SATURDAY, 14TH MARCH 1936.

[9 A.M. TO 12-30 P.M.]

HISTORY.

N.B.—Not more than four questions are to be attempted of which No. 1 is compulsory.

1. Compare the principles governing the design of the typical Bijapur dome construction with that followed during the Renaissance in Europe; illustrate your answer by sketches.

2. Write a brief critical description of any well-known historical Mohamedan building with which you are personally familiar.

3. Define and illustrate the following terms :—

Pendentive, Tympanum, Apse, Shikara, Chujja, Buttressl.

4. Analyse a complicated piece of Gothic tracery in

Either, (*a*), a rose window,

Or, (*b*), a three light window head.

5. Compare the marble panelling found in the Moghul work in India with that in the Renaissance work in Europe.

6. Sketch in plan and elevation two of the following four buildings :—

(*a*) The Massimi Palace at Rome.

(*b*) The Town Hall at Vicenza.

(*c*) The Taj at Agra.

(*d*) Rani Sipri's Mosque at Ahmedabad.

7. What is the difference between the term Classic Style and Renaissance Style? Give two instances of buildings relating to each style mentioning the period in which each was built; illustrate your answer by sketches.

Examination for the Government Diploma in Architecture.

THURSDAY, 19TH MARCH 1936.

[9 A.M. TO 12 NOON].

PRINCIPLES OF DESIGN AND COMPOSITION.

N.B.—Only three questions to be attempted.

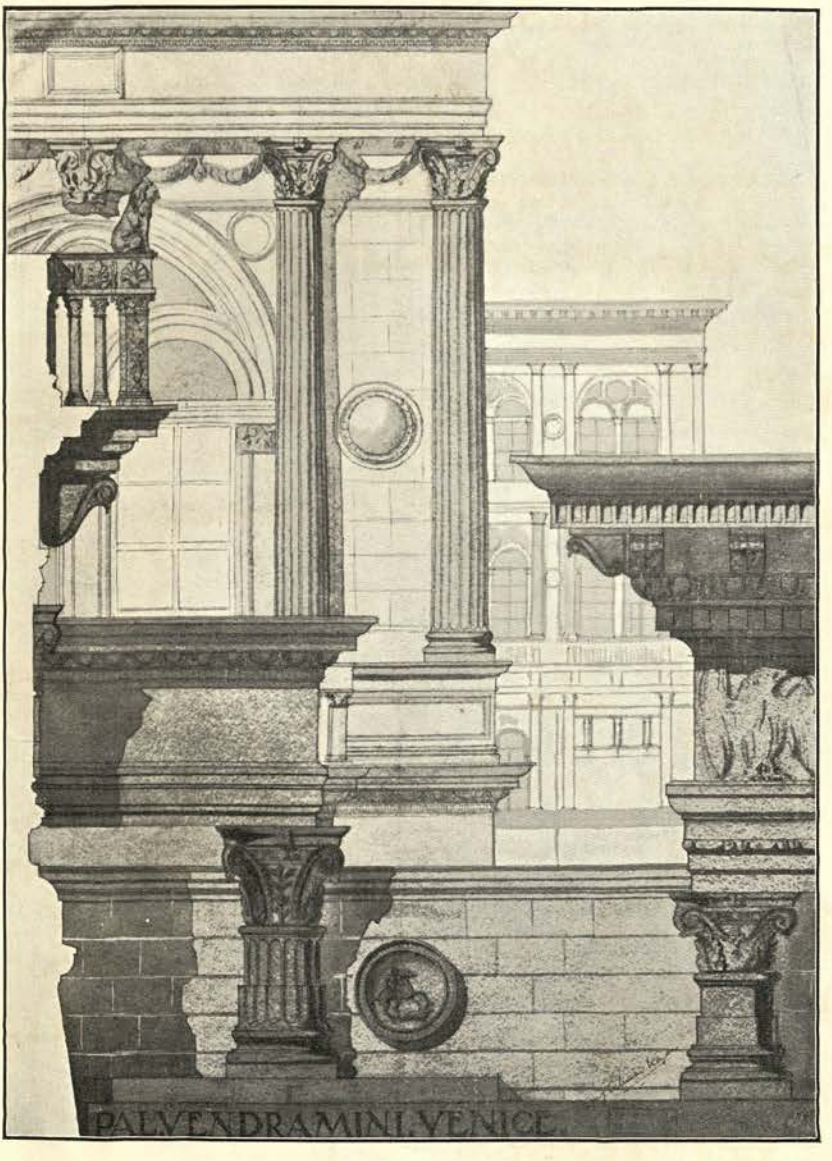
Diagram " D " accompanies this paper.

1. Discuss in detail the good and bad points in connection with the design illustrated in the photographic sketch marked " G " on diagram " D " and copy the sketch omitting such features as you consider objectionable and embodying your suggestions which you consider would improve the design.

2. Describe and illustrate by sketches what you understand by " Harmony in Design ". Sketch two buildings which cannot be considered in harmony with one another and give your reasons why.

Advanced Examination in Architecture.

TESTIMONY OF STUDY.



Taruj Ahmed Khan. *Architectural Academy.*

3. Draw to a scale of ¼″ to a foot a loggia connecting two buildings on the ground floor 30 feet apart in (*a*) concrete, (*b*) brick, (*c*) stone.

4. Give two sketches showing how a building of the same size and same materials and used for the same purpose can be made to look big or small by means of different treatment architecturally.

5. Give a sketch plan and birdseye perspective view showing the best treatment of the corner buildings at the crossing of two roads 60 feet wide at an angle of 30 degrees.

Examination for the Government Diploma in Architecture.

THURSDAY, 19TH MARCH 1936.

[1 P.M. TO 3 P.M.]

HYGIENE AND SANITATION.

N.B.—Not more than four questions are to be answered, but all candidates must attempt question No. 1.

1. Draw to a scale of ½ inch to a foot a latrine block consisting of 6 W.C.'s and two enclosed washing places, and show all drainage and pipe lines up to and including the disconnecting chamber.

2. Describe briefly the points to which you would attach importance, in reporting upon a site in an upcountry district for an Isolation Hospital.

3. Illustrate with sketches the fittings in general use in a modern up-to-date Hospital.

4. Describe briefly the various methods in use for the treatment and disposal of Sewage for towns and small villages.

5. What precautions would you adopt to ensure that a bungalow in an exposed position would be rendered completely water-tight from subsoil and rain ?

6. Describe briefly the requirements you would recommend for a water-supply to be taken from a river for a village of 500 inhabitants.

The river is liable to dry up for about a month in the year.

Examination for the Government Diploma in Architecture.

THURSDAY, 19TH MARCH 1936.

[3-30 P.M. TO 5-30 P.M.]

ELECTRICAL ENGINEERING.

N.B.—Not more than four questions are to be answered, but all candidates must attempt question No. 1.

1. A Drawing Room 24 feet long and 20 feet wide by 13 feet high is to be provided with concealed lighting. Specify the materials and fittings you would use, and indicate on a sketch diagram the distribution of those fittings.

2. Describe the methods with which you are acquainted of electrically ventilating and air conditioning a lecture hall.

3. Sketch and briefly describe the fittings used in conduit system of wiring. How does this system compare in cost with ordinary lead covered cable work ?

4. Describe the advantages and disadvantages of Electric Refrigerators used in ordinary domestic buildings, and state the general principles upon which they are operated.

5. In what rooms, and for what purposes would you recommend the fitting of electric wall plugs? Sketch to a large scale the plug you recommend connected to a switch.

6. Describe diagrammatically a small Electric plant for generating and storing Electricity for a bungalow in the mofussil.

Examination for the Government Diploma in Architecture.

DESIGN.

FRIDAY, 20TH MARCH 1936.
[11-30 A.M. TO 5-30 P.M.]

FOR PRELIMINARY SKETCH DESIGN.

MONDAY, TUESDAY, WEDNESDAY, THURSDAY AND FRIDAY,

THE 23RD, 24TH, 25TH, 26TH AND 27TH MARCH 1936.

[9 A.M. TO 12-30 P.M. AND 2 P.M. TO 5-30 P.M. DAILY.]

FOR REMAINDER OF DESIGN WORK, INCLUDING WORKING DRAWINGS, DETAILS AND PERSPECTIVE.

Notice to Candidates :—

The subject of Design this year will be :—

A Bank in an Indian Town with offices above.

Examination for the Government Diploma in Architecture.

FRIDAY, 20TH MARCH 1936.

[11-30 A.M. TO 5-30 P.M.]

DESIGN.

[FOR PRELIMINARY SKETCHES.]

MONDAY, TUESDAY, WEDNESDAY, THURSDAY AND FRIDAY,
23RD, 24TH, 25TH, 26TH AND 27TH MARCH 1936.

[9 A.M. TO 12-30 P.M. AND 2 P.M. TO 5-30 P.M. DAILY.]

[FOR WORKING SCALE AND DETAIL DRAWINGS.]

Subject.—**A Bank in an Indian Town with offices above.**

Note.—Diagram " C " accompanies this paper.

For site " A ", after it has been cleared of its existing buildings, design a bank on the ground floor, including one large Banking Hall, a Manager's office, a Chief Accountant's office, a strong room about 15 × 20, a bullion strong room of the same size, a staff tiffin room and separate staff lavatories for the use of the officers, of the general clerical staff and of the sepoys and hamals. Also three garages are to be provided. The upper floors

are to be designed as offices for letting out, each letting to consist of an area of about 1,000 sq. ft., including the private offices for the principals, and the general office for the clerks. The lavatories for these offices can be arranged in two blocks on each floor, one for the principals and one for their staffs. As the building is in an Indian City the style must be reminiscent of Indian Tradition, but the planning and treatment must be up-to-date in every respect. There should be two stairs leading to the office floors, one for visitors and one for staff. There are no dominant nor servient easements over the properties B and C. It is advisable that an open space be provided all round the building for security.

The bye-laws of the city with which you are most familiar should be generally followed, especially in regard to the height of the building in relation to the streets and any internal open spaces you require.

Separate access should be provided for loading and unloading bullion without disturbing the other entrances.

Drawings required :—

First Day.—Plans of ground and one upper floor, one elevation and one section, all to a scale of 8 feet to the inch in sketch form. These will be collected and scrutinized after the first day's work, and returned on the second day of the examination. The general lines of these preliminary sketches should not be departed from materially.

Other days :—

(*a*) Working drawings to $\frac{1}{8}$" scale consisting of a plan of each floor, two sections and two elevations, one front and one rear.

(*b*) One-half inch elevation of about half the principal facade with sufficient plan and section to indicate the construction clearly in detail, rendered in colour.

(*c*) One detail section through the Main Banking Hall, indicating clearly the design of the counter, and the general decorative scheme to a scale of half an inch to the foot, rendered in colour.

(*d*) One perspective carefully set up with the shadows cast by sciography, and coloured to represent, as faithfully as possible, the actual appearance of the building when completed.

Note.—The upper floor plans, section and two elevations can be on tracing paper. The rest of the drawings should be on, either, cartridge or Whatman paper as preferred by the Candidate concerned.

LIST OF CANDIDATES WHO PASSED THE DRAWING AND ART EXAMINATIONS, 1936.

Elementary Examination in Drawing and Painting.

Order of merit and name.		School.
1	Choridia, Laxmichand ..	Sir J. J. School of Art, Bombay.
2	Govekar, Babulnath Vitthal ..	Private.
3	Shaikh, Fariduddin Abdulkarim ..	Sir J. J. School of Art, Bombay.
4	Tiwari, Loke Nath ..	Do.
5	Hebbar, Krishna K. ..	Nootan Kala Mandir, Bombay.
6	Khandalekar, Vishnu Chandra-shekhar.	The New Art Institute, Malwan (*Ex*-student).
7	Kanade, Gajanan Ramchandra ..	Deshmukh School of Art, Poona.
8	Chitnis, Purnanand Murlidhar ..	Sir J. J. School of Art, Bombay.
9	Majid, Ahmadali ..	Do.
10	Hakeem, Martand Tippanna ..	Private.
11	Contractor, Hatimbhoy Ibrahimji ..	Sir J. J. School of Art, Bombay.
12	Dikshit, Pandurang Sakharam ..	Do.
13	Shah, Fulchand Sakharam ..	Do.
14	Zakria, Syed Mohomed ..	Do.
15	Mithani, Hirachand Vasanji ..	Do.
16	Shaha, Kalidas Nanalal ..	Ketkar's Art Institute, Bombay.
17	Kulkarni Vasudeo Ramkrishna ..	Private.
18	Chouhan, Radhika Ramsingh (Miss).	Sir J. J. School of Art, Bombay.
19	Jogalekar, Narayan Balaji ..	Do.
20	Badigar, Basavantappa Ningappa ..	Nootan Kala Mandir, Bombay.
21	Baraskar, Gangadhar Kisanrao ..	Deshmukh School of Art, Poona.
22	Bhandare, Surendra Hari ..	Sir J. J. School of Art, Bombay.
23	Ustad, Sanaullah Hidaytullah ..	Do.
24	Kawathekar, Prabhakar Digambar.	Private.
25	Bhanbherawa, Kedarnath ..	Sir J. J School of Art, Bombay.
26	Joshi, Vaman Balbhim ..	Do.
27	Dhairyawan, Krishnarao Gajanan.	Kowli's Art Institute, Bombay.
28	Joshi, Ramchandra Vishnupant ..	Sir J. J. School of Art, Bombay.

ELEMENTARY EXAMINATION IN DRAWING AND PAINTING—*contd.*

	Order of merit and name.	School.
29	Rustomji, Perin (Miss) ..	Sir J. J. School of Art, Bombay.
30	Pophaly, Jageshwar Shesharao ..	Nagpur School of Art.
31	Chattarji, Sudhaushuchandra Mohitmohan.	School of Art, Indore.
32	Godbole, Atmaram Yeshawant ..	Do.
33	Kamath, Venkatraya Laximinarayan.	Sir J. J. School of Art, Bombay.
34	Lopes, John ..	Do.
35	Khadilkar, Shripad Damodar ..	Kowli's Art Institute, Bombay.
36	Patwardhan, Krishnaji Ramakrishna.	Deshmukh School of Art, Poona.
37	Joshi, Sitaram Gangadhar ..	Private.
38	Chonkar, Shakuntala Vasantrao ..	Sir J. J. School of Art, Bombay.
39	Modi, Chinubhai Mohanlal ..	Do.
40	Parulkar, Sadanand Sitaram ..	Kowli's Art Institute, Bombay.
41	Athawale, V. V. ..	Nagpur School of Art.
42	Kambli, Ramchandra Krishnaji ..	Institute of Fine Arts, Bombay.
43	Natu, Damodar Govind ..	School of Art, Indore.
44	Wadia, Banoo Framjee ..	Private.
45	Itrootwar, R. S. ..	Nagpur School of Art.
46	Kane, Lila Purushottam (Miss) ..	Sir J. J. School of Art, Bombay.
47	Raymus, Alexander Caesar ..	Do.
48	Tulzapurkar, Vidyadhar Dattatray.	Do.
49	Dhuri, Atmaram Gundoo ..	Ketkar's Art Institute, Bombay.
50	Chikmath, Shankarayya Prabhayya.	Dharwar School of Art.
51	Neaskar, Anant Siddarayappa ..	Do.
52	Bannerjee, Pareshnath ..	Sir J. J. School of Art, Bombay.
53	Mohamed, Nurullah ..	Do.
54	Desai, Lallubhai Vasanji ..	*Ex*-student, Ketkar's Art, Institute, Bombay.
55	Kermanie, Fazalur Rahman ..	School of Art, Indore.
56	Rathborne, Kate Berkley (Mrs.) ..	Sir J. J. School of Art, Bombay.
57	Sahasrabudhe, Gopal Vinayak ..	Do.
58	Poyarekar, Apaji Sabaji ..	*Ex*-student, St. A. F. A. Institute, Malwan.
59	Ambe, Ramacant Manakchand ..	School of Art, Indore.

ELEMENTARY EXAMINATION IN DRAWING AND PAINTING—*concld.*

Order of merit and name.	School.
60 Malkhedkar, Anant Vyasacharaya..	School of Art, Indore.
61 D'Agliano Grazia ..	Sir J. J. School of Art, Bombay.
62 Karwande, Shankar Laxman ..	Do.
63 Vaid, Jamshed Rustomji ..	Do.
64 Dave, Vinodray Keshavlal ..	Nootan Kala Mandir, Bombay.
65 Donwalkar, Kamlakar Shantaram..	Sir J. J. School of Art, Bombay.
66 Lawyer, Deena Ardeshir (Miss) ..	Do.
67 Panse, Gajanan Gangadhar ..	Madan's Art Studio, Kalyan.
68 Dhulekar, Prema Shamrao (Miss) ..	Ketkar's Art Institute, Bombay.
69 Shukla, Laxman Keshao ..	School of Art, Indore.

INTERMEDIATE EXAMINATION IN DRAWING AND PAINTING.

1 Bhojwani, Dewanmal Gagumal ..	Sir J. J. School of Art, Bombay.
2 Fernandes, Freancis John ..	Do.
3 Magbool, Husain Fidahusen ..	School of Art, Indore.
4 Apte, Hari Keshav ..	Sir J. J. School of Art, Bombay.
5 Joshirao, Gajanan Krishnaji ..	Do.
6 Kallianpur, Prabhaker Narayan ..	Do.
7 Kulkarni, Narayan Bhimrao ..	Private.
8 Pitale, Janardan Nathoba ..	Sir J. J. School of Art, Bombay.
9 Kawale, Keshao Laxmanrao ..	*Ex*-student, School of Art, Indore.
10 Chitnis, Bhikaji Wasudeorao ..	Sir J. J. School of Art, Bombay.
11 Falnikar, Ramchandra Govind ..	Do.
12 Rajwadkar, Vasant Harischandra ..	Do.
13 Thanvi, Goverdhan Bhagwandas ..	Do.
14 Malushte, Hari Narayan ..	Do.
15 Taralkar, Vishnoo Yeshwant ..	Do.
16 Hota, Tolashanker Ramchandra ..	Do.
17 Paradkar, Nilkanth Balkrishna ..	Do.
18 Khare, Bishwnath Prasad ..	Do.
19 Bekal, Sanjiva Rao ..	Nootan Kala Mandir, Bombay.
20 Kirkire, Madhukar Govind ..	School of Art, Indore.
21 Date, Vishnu Pandurang ..	Sir J. J. School of Art, Bombay.

INTERMEDIATE EXAMINATION IN DRAWING AND PAINTING—*contd.*

Order of merit and name.	School.
22 Deo, Madhukar Chintaman ..	Sir J. J. School of Art, Bombay.
23 Kale, Madhav Dattatraya ..	Do.
24 Kamble, Madhav Kashinath ..	Do.
25 Malwankar, Ramkrishna Shivram ..	Do.
26 Mandlawat, Kanwar Sagat Singh ..	Do.
27 Master, Jer Ratansha (Miss) ..	Do.
28 Mestry, Vishnoo Mahadeo ..	Do.
29 Mulgund, Krishna Bindurao ..	Do.
30 Paleja, Ranchhordas Morarjee ..	Do.
31 Patel, Mulgibhai Shanabhai ..	Do.
32 Shah, Dhirajlal Jagjivan ..	Do.
33 Govekar, Babulnath Vitthal ..	Kowli's Art Institute, Bombay.
34 Parab, Kashinath Vishnu ..	Sir J. J. School of Art, Bombay.

ADVANCED EXAMINATION IN DRAWING AND PAINTING.

1 Pandit, Sambanand Monappa ..	Nootan Kala Mandir, Bombay.
2 Batra Ratan ..	Sir J. J. School of Art, Bombay.
3 Artist, Dady Eruchshaw ..	Do.
4 Dalal, Dinanath D. ..	Ketkar's Art Institute, Bombay.
5 Bhoor Singh Surjan Singh Shekhawat.	Sir J. J. School of Art, Bombay.
6 Bhadsavle, Govind Dhondo ..	Do.
7 Gokhale, Gopal Krishna ..	Do.
8 Bhalerao, Premchand Kanhoba ..	Do.
9 Bhatt, Markand Chhaganlal ..	Do.
10 Bothra, Jaswant Singh ..	Do.
11 Gadre, Purshottam Balkrishna ..	Do.
12 Kumthekar, Dinker Anant ..	Do.
13 Naik, Shrirang Krishnanath ..	Do.
14 Hindlekar, Winayak Madhavrao ..	Do.
15 Jog, Shantaram Babaji ..	Do.
16 Katkar, Kamalakant Gangadhar ..	Do.
17 Mehta, Vidya Amritlal (Miss) ..	Do.
18 Ross, Stanley Mervin	Do.
19 Shetty, Adinath Shantinath ..	Nootan Kala Mandir, Bombay.
20 Mirajkar, Damodar Govind ..	Ketkar's Art Institute, Bombay.

ADVANCED EXAMINATION IN DRAWING AND PAINTING—*contd.*

Order of merit and name.		School.
21	Patel, Haribhai Narshibhai ..	Kala Bhavan, Baroda.
22	Laud, Ramchandra Ballaji ..	Sir J. J. School of Art, Bombay.
23	Sanpurkar, Balkrishna Murlidhar ..	Do.
24	Mainkar, Jagannath Ganesh ..	Ketkar's Art Institute, Bombay.
25	Manjarekar, Murlidhar Sahadeo ..	St. Anthony's F. A. Institute, Bombay.
26	Manakeshwar, Sakharam Ganesh ..	School of Art, Indore.
27	Dikshit, Krishna Gangadhar ..	Private.
28	Jani, Hariprasad Shamalbhai ..	Do.
29	Davar, Mehroo Ardeshir (Miss) ..	Sir J. J. School of Art, Bombay.
30	Shanbhogue, Vaman Devrao ..	Do.
31	Soni, Manilal Bapulal ..	Kala Bhavan, Baroda.
32	Khare, Gajanan Vinayak ..	School of Art, Indore.
33	Chiplunkar, Narayan Dattatray ..	Nagpur School of Art.
34	Mhatre, Manohar Ramkrishna ..	Sir J. J. School of Art, Bombay.
35	Parulekar, Vasant Anant ..	Do.
36	Syed, Masood Syed Ahmed ..	Do.
37	Trase, Gangabai	*Ex*-student, Kowli's Art Institute, Bombay.
38	Hede, Bhagwant Raghuvir ..	*Ex*-student, Ketkar's Art Institute, Bombay.
39	Kapadia, Gokaldas Sundardas ..	Institute of Fine Arts, Bombay.
40	Soni, Ratilal Harilal ..	Kala Bhavan, Baroda.
41	Sheth, Kantilal Jethabhai ..	Sir J. J. School of Art, Bombay.
42	Patkar, Rajaram Shamarao ..	Do.
43	Ganu, Govind Dwarkanath ..	*Ex*-student, Ketkar's Art Institute, Bombay.
44	Latkar, Nilkanth Dattatraya ..	Institute of Fine Arts, Bombay.
45	Pathak, Rangnath Vasudev ..	Do.
46	Jadhav, Devayani	School of Art, Indore.
47	Siddiqui, Mohamed Raza Hussain ..	Sir J. J. School of Art, Bombay.

DIPLOMA EXAMINATION IN DRAWING AND PAINTING.

1	Borkar, Ramrao Anantrao ..	Sir J. J. School of Art, Bombay.
	Gandhi, Rustom Jehangir ..	Do.
	Dave, Gopalkrishna Basantilal ..	The Nootan Kalamandir, Bombay.

DIPLOMA EXAMINATION IN DRAWING AND PAINTING—*contd.*

Order of merit and name.	School.
4 Pandya, Vinayak Hiralal	Sir J. J. School of Art, Bombay.
Shaha, Gulabchand Manikchand	Do.
6 Bapat, Bhalchandra Raoji	Do.
Pradhan, Chandrakant Martand	*Ex*-student, Sir J. J. School of Art, Bombay.
8 Joshi, Murlidhar Sadashiv	Sir. J. J. School of Art, Bombay.
Utterwar, Vishwanath Madhao	Do.
10 Bhagwat, Vimal Narayan (Miss)	Do.
Sampat, Morarji Girdhardas	Do.
12 Jachak, Trimbak Hari	Do.
13 Mehta, Naren Jamnadas	Do.
14 Froze, Santan Anthony	Do.
15 Kowli, Atmaram Anant	Do.
16 Bajpayee Jagdamba Prasad	Do.
17 Syed, Mohammad Ghani Mohammad Ibrahim.	Do.
18 Damania, Kantilal Dayabhai	Do.
19 Choudhari, Yamoo Laxman (Miss).	Do.
20 Trivedi, Pranashankar Bhanji	Do.
21 Parab, Ganpat Dadaji	Do.
22 Galande, Dattatraya Shankar	Do.
23 Bendre, Anant Purshottam	*Ex*-student, Sir J. J. School of Art, Bombay.
24 Hammond, Shankar Sambha	Sir J. J. School of Art, Bombay.
25 Shirsat, Harischandra Laxman	Do.
26 Kadle, Ramdas Venkatarao	Do.

ELEMENTARY EXAMINATION IN MODELLING.

1	Joshi, Moreshwar Ramchandra	Sir J. J. School of Art, Bombay.
2	Gulam, Jelani Abdul Rahim	Do.
3	Takle, Gangadhar Trimbak	Do.
4	Saraf, Nagorao Vishnoo	Do.
5	Dhumatkar, Devdutt Vasant	Do.
6	Sidhwa, Sheroo (Miss)	Do.

INTERMEDIATE EXAMINATION IN MODELLING.

1	Merchant, Yusufali Dhalabhoy	Sir J. J. School of Art, Bombay.
2	Varkhedi, Gururaj Balakrishna	Private.
3	Godse, Dattatraya Anant	Sir J. J. School of Art, Bombay.
4	Kapadia, Kantu Bhukhandas	Do.
5	Siddiqi, Ahmed Abdus Saleem	Do.

Advanced Examination in Modelling.

	Order of merit and name.	School.
1	Virjee, Silloo (Miss)	Sir J. J. School of Art, Bombay.
2	Patil, Ganpat Gopal	Do.
3	Wagh, Bramhesh Vinayak ..	Do.
4	Lanjekar, Digamber Vaman ..	Do.
5	Alvares, Joaquim Michael ..	Do.

Diploma Examination in Modelling.

1	Dere, Nilkantrao Anantrao ..	Sir J. J. School of Art, Bombay.
2	Trivedi, Ramniklal Ramchandra ..	Do.
3	Kelkar, Padmakar Waman ..	Do.
4	Savant, Narhar Ganesh ..	Do.
5	Choudhari, Gulabrao Gopalrao ..	Do.
6	Pai, Narayan Narsinh	Do.

Drawing Teacher's Examination.

Second Class.

1	Huddar, Gopal Shrinivas ..	Sir J. J. School of Art, Bombay.
2	Mogal, Hanamant Krishna ..	Do.
3	Chavan, Shankar Ramchandra ..	Do.
4	Ranade, Vasudeo Narasinh ..	Do.
5	Thosar, Shankar Keshav ..	Do.
6	Date, Gopal Shivaram ..	Do.

Third Class.

7	Munshi, Zinna, Chhaganlal (Miss) ..	Do.
	Navalkar, Gunasundari Dinanath (Miss).	Do.
9	Lele, Dattatray Chintaman ..	Do.
10	Mistry, Gatulal *Harjivandas* ..	*Do.*
	Samak, Digambar *Vinayak* ..	*Do.*
	Thaker, Jayantilal *Kashiram* ..	*Do.*
13	Shanghvi, Ratilal Vallabhdas ..	Do.
14	Are, Krishnaji Damodar ..	Do.
15	D'Silva, Thomas Anthony	Do.
16	Surkatha, Kishorlal Rajendralal ..	Do.
	Tamankar, Purushottam Vithal ..	Do.
18	Paranjape, Pandurang Ramachandra.	Do.
19	Brahme, Narayan Ramchandra ..	Do.
20	Chaudhary, Manjula Shamrao (Miss)	Do.
21	Hiremath, Karabasavaswami Shidhalingshastri.	Do.

Drawing Teacher's Examination—*contd.*

	Order of merit and name.	School.
22	Munshi, Chandrika Chhaganlal (Miss).	Sir J. J. School of Art, Bombay.
23	Deval, Parashuram Narayan ..	Do.
	Nailer, Marie Henry (Miss) ..	Do.
	Thakare, Zingoo Govindrao ..	Do.
26	Kale, Raghunath Gajanan ..	Do.
	Mufti, Vidya Ranchhodlal (Miss) ..	Do.
	Itigatti, Veerappa Manappa ..	*Ex*-student, Sir J. J. School of Art, Bombay.
	Kateja Karamchand Rughumal ..	Do.
	Onkar, Krishnaji Venkatesh ..	Do.
31	Khandekar, Shriram Gopal ..	Sir J. J. School of Art, Bombay.
	Mirza Shapurjee Maneckjee ..	Do.
	Soni, Newandram Rupchand ..	Do.
	Tambad, Murigeppa Chanabasappa .	Do.
35	Ramchandani, Rukmani Alimchand.	Do.
36	Neal, Johanna Sundaraj (Mrs.) ..	Do.

Drawing Master's Examination.

1	Datar, Dinkar Krishna ..	Private.
2	Kelkar, Keshav Narayan ..	Do.
3	Patankar, Shankar Krishna ..	Do.
4	Patwardhan, Dattatraya Ganesh ..	Do.
5	Wharsey, Mohamed Abdul Qadir Yar Mohamed.	Do.

Art Master's Examination.

1	Shirgaonkar, Balkrishna Dattatraya.	Private.
2	Joshi, Shriram Krishna ..	Do.
3	Halbhavi, Danappa Virbhadrappa..	Do.
4	Mucadam, Allan Rustomji ..	Do.
5	Puncholey, Bhanushankar Narmadashankar.	Do.
6	Dhekne, Digambar Vaman ..	Do.
7	Mahajan, Laxman Ganpat ..	Do.

Elementary Examination in Architecture.

1	Dracup, Perceval Louis ..	Sir J. J. School of Art, Bombay.
2	Isaacs, Vincent Thomas ..	Do.
3	Pansare, Vishanath Janardan ..	Do.
4	Gupte, Charudatta Shankarrao ..	Do.
5	Dalvi, Ravindranath Nanujee ..	Do.

ELEMENTARY EXAMINATION IN ARCHITECTURE—*contd.*

Order of merit and name.		School.
6	Pissurlenkar, Nagesh Shamba ..	Architectural Academy, Bombay.
7	Batley, Wilfrid Peterjohn ..	Sir J. J. School of Art, Bombay.
8	Batliwalla, Pesi Maneckji ..	Do.
9	Chokshi, Ramanlal Keshavlal ..	Do.
10	Nagarkar, Waman Hanmant ..	Do.
11	Gupte, Manohar Gajanan ..	Do.
12	Cooper, Keki Barjorji ..	Do.
13	Mehta, Shavak Dhunjibhoy ..	Do.
14	Sinha, Dina Nath ..	Do.
15	Joshi, Anant Yashwant ..	Do.
16	Parchure, Vishnu Moreshwar ..	Do.
17	Nagaraja, Rao Devanahalli Venkatananjappa.	Do.
18	Datye, Yeshwant Trimbak ..	Do.
19	Malvankar, Janardan Yashwant ..	Do.
20	Aibara, Jal Ardeshir ..	Do.

INTERMEDIATE EXAMINATION IN ARCHITECTURE.

1	Badhire, Dattatraya Ganesh ..	Kala Bhavan, Baroda.
2	Kirtikar, Kishor Sunderrao ..	*Ex*-student, Architectural Academy, Bombay.
3	Gad, Purushottan Vithal ..	Sir J. J. School of Art, Bombay.
4	Harsora, Dwarkadas Devraj ..	Architectural Academy, Bombay.
5	Vaidya, Vamanrao Baburao ..	Kala Bhavan, Baroda.
6	Paralker, Anandrao Krishnarao ..	*Ex*-student, Architectural Academy, Bombay.
7	Chogle, Narayan Ramnath ..	Sir J. J. School of Art, Bombay.
8	Sunavala, Behram Ardeshir ..	Architectural Academy, Bombay.
9	Patel, Manibhai Dhulabhai ..	*Ex*-student, Kala Bhavan, Baroda.
10	Barnes, Joseph Francis ..	*Ex*-student, Architectural Academy, Bombay.

ADVANCED EXAMINATION IN ARCHITECTURE.

1	Rajamani, Ramnarayan ..	Sir J. J. School of Art, Bombay.
2	Jaradi, Narayan Deushibhai ..	Do.
3	Dharadhar, Trikamdas Liladhar ..	*Ex*-student, Sir J. J. School of Art, Bombay.

ADVANCED EXAMINATION IN ARCHITECTURE—*contd.*

Order of merit and name.		School.
4	Hunasagahalli, Ramaiah Swami Rao.	Sir J. J. School of Art, Bombay.
5	Powdwal, Shamrao Gajanan ..	Do.
6	Suthar, Balashankar Tuljaram ..	Do.
7	Shenoy, Madhukar Ramchandra ..	Do.
8	Nagarkar, Prabhakar Krishnarao ..	Do.
9	Apte, Udhao Mahadeo ..	Do.
10	Khambata, Pheroze Jijibhai ..	Do.
11	Pathare, Vinayak Narayan ..	Do.
12	Aga, Jamshed Burjor ..	Do.
13	Rathore, Damodar Dewraj ..	Do.
14	Mistry, Keki Dorabji ..	Do.
15	Khan, Taruj Ahmed ..	Architectural Academy, Bombay.
16	Parekh, Mohanlal Chhaganlal ..	Sir J. J. School of Art, Bombay.
17	Vijayakar, Mukund Mothabhoy ..	Do.
18	Gurjar, Murlidhar Seetaram ..	Do.
19	Paknikar, Gopal Khanderao ..	Do.
20	Pundlik, Vaijanath Mohoniraj ..	Do.
21	Dharma, Pandurang Anant ..	Do.
22	Thakkar, Hirjibhai Ratansingh ..	Do.

DIPLOMA EXAMINATION IN ARCHITECTURE.

1	Mistri, Minoo Pirozshah ..	Sir J. J. School of Art, Bombay.
2	Sathe, Govind Gopal ..	Do.
3	Bilimoria, Jehangir Phiroze ..	Do.
4	Balaporia, Shiavax Rattanshaw ..	Do.
	Mistri, Perin Jamshedji (Miss) ..	Do.
	Yardi, Sadashiv Raghunath ..	Do.
7	Dutt, Promotho Nath ..	Do.
8	Gajjar, Narayanlal Somnath ..	Do.
9	Varma, Indrachand Gopichand ..	Do.
10	Choghale, Vinayak Krishnarao ..	Do.
11	Shinde, Shambhaji Raoji ..	Do.
12	Dave, Vijayshanker Dayashanker ..	Do.
	Dhar, Dwarkanath Prikashran ..	Do.
	Kumawat, Bhanwarlal Pemalal ..	Do.
	Vaze, Bhalchandra Diwakar ..	*Ex*-student, Sir J. J. School of Art, Bombay.

LIST OF CANDIDATES WHO WERE AWARDED PRIZES AT THE DRAWING GRADE EXAMINATIONS HELD IN THE YEAR 1935-36.

N.B.—The name of the school by which a candidate was presented for examinati is shown above.

ELEMENTARY DRAWING GRADE EXAMINATION.

Bombay Presidency.

Ahmednagar Education Society's High School—

(1) Athare, Chandrabhan Balaji .. Prize for Nature Drawing.

Belgaum, New English School, Thalakwadi—

(2) Latthe, Ashok Annarao .. Do. Design.

Bhuj, School of Art—

(3) Bhati, Kanjee Ladha .. Do. Object Drawing.

(4) Bhati, Kanjee Ladha .. Do. Memory Drawing.

Bombay, Sir J. J. School of Art—

(5) Dunung, Shridhar Anna .. Do. Design.

(6) Joshi, Dosa P. (Miss) .. Do. Object Drawing.

Bombay, Wilson High School—

(7) Wagle, Shantaram Yeshwant .. Do. Nature Drawing.

Dharwar, Karnatak High School—

(8) Gadagkar, Varadraj Ramrao .. Do. Object Drawing.

Hyderabad, Sind Nava Vidyalaya High School—

(9) Kirpalani, Lalchand Gurmukhdas. Do. Design.

Kaira, Edward Memorial High School—

(10) Shelat, Ratilal Manilal .. Do. Design.

Malwan, A. S. Desai Topiwalla High School—

(11) Rane, Sitaram Ramchandra .. Do. Design.

Nadiad, New English School—

(12) Desai, Madhusudan Vallabhai. Do. Design.

Papdi, Thomas Baptista High School—

(13) Sayed Abdul Vahab Abdulla .. Do. Memory Drawing.

Pen, Private High School—

(14) Bhave, Balwant Krishna .. Prize for Design.

Poona, High School for Indian Girls—

(15) Dani, Leela (Miss) .. Do. Nature Drawing.

Poona, Ornella's School—

(16) Vincent DeSouza .. Do. Nature Drawing.

Sukkur, Tilak High School—

(17) Bhatia, Chandiram Lekhraj .. Do. Design.

Surat, Sir J. J. English School—

(18) Kapadia, Homi Manekji .. Do. Design.

Vengorla, George English School—

(19) Keluskar, Babaji Waman .. Do. Nature Drawing.

Central Provinces.

Jubbulpore, K. Hitkarini High School—

(20) Saraf, Ramchandra Hazarilal .. Prize for Object Drawing.

Nagpur, New English High School—

(21) Potdar, Narayan Bajirao .. Do. Design.

Seoni, Municipal High School—

(22) Eric Brown M. Mohansingh Do. Design.

Tumsar, King Anglo-Vernacular Middle School—

(23) Lanjewar, Sampat Gango .. Do. Nature Drawing.

Central India.

Indore, Malhar Ashram—

(24) Pawar, Ramchandra Narayan . Prize for Nature Drawing.

Hyderabad (Deccan).

Secunderabad, Islamia High School—

(25) Ali Khan son of Mahomed Abdul Hamid Khan. Prize for Memory Drawing.

INTERMEDIATE DRAWING GRADE EXAMINATION.

Bombay Presidency.

Baroda, New Era High School—

(1) Iyer, V. Subbalakshimi (Mrs.) .. Prize for Design.

Belgaum, Beynon Smith High School—

(2) Ajgaonkar, Shankar Raghunath. Do. Design.

(3) Parande, Madhu Shriniwasrao Do. Object Drawing.

Belgaum, Sardars' High School—		
(4) Karlekar, Pandurang Mahadeo..	Prize for Object Drawing.	
Bombay, Anjuman-I-Islam High School—		
(5) Nizamuddin Mohammed Syed..	Do.	Design.
Bombay, Aryan Education Society's High School—		
(6) Patil, Dnyandeo Laxman ..	Do.	Design.
Bombay, Maharashtra High School, Parel—		
(7) Satardekar, Raghunath Sitaram.	Do.	Design.
Bombay, Ram Mohan English School (Private)—		
(8) Huttangdy, T. R. ..	Do.	Nature Drawing.
Bombay, Reay Art Workshops, Sir J. J. School of Art—		
(9) Rayna Marie Ann Almeida (Miss).	Do.	Design.
Bombay, Robert Money High School (Private)—		
(10) Mashelkar, Vimal Shantaram (Miss).	Do.	Design.
Bombay, Sir J. J. School of Art—		
(11) Gulvadi, Krishnabai (Miss) ..	Do.	Object Drawing.
(12) Mullan, Mary (Miss) ..	Do.	Object Drawing.
(13) Do. ..	Do.	Design.
(14) Sonpar, Laxmi (Miss) ..	Do.	Nature Drawing.
Bombay, Wilson High School (Private)—		
(15) Bhandarkar, Achyut Raghavendra.	Do.	Design.
(16) Thakarey, Malini Yeshwant (Miss).	Do.	Design.
Jalgaon, G. S. High School (Private)—		
(17) Lakhote, Manohar Govind. ..	Do.	Design.
(18) Shaikh Yusuf Shaikh Osman ..	Do.	Design.

Jamnagar, Nawanagar High School—		
(19) Trivedi, Nautamlal Damodar ..	Prize for	Object Drawing.
Karachi, Mama Parsi Girls' High School—		
(20) Dhatigara, Soona Sorabji (Miss).	Do.	Design.
Kolhapur, Rajaram High School (Private)—		
(21) Jadhav, Gajanan Narayan ..	Do.	Object Drawing.
(22) Do. ..	Do.	Memory Drawing.
Malwan, A. S. Desai High School (Private)—		
(23) Vaigankar, Gopal Arjun ..	Do.	Nature Drawing.
Nadiad, Government High School—		
(24) Shah, Ochhavlal Chhotalal ..	Do.	Design.
Nadiad, New English School—		
(25) Patel, Apabhai Govindbhai ..	Do.	Design.
Panchgani, Kimmins High School—		
(26) Scott, Dorothy Duncan (Miss).	Do.	Nature Drawing.
(27) Smith, Rose Stanley (Miss) ..	Do.	Design.
Pen, Private High School—		
(28) Penkar, Esaac Haskel ..	Do.	Nature Drawing.
Poona, Modern High School—		
(29) Darwade, Gyanba Bhagujee ..	Do.	Object Drawing.
Poona, Urdu Practising School—		
(30) Mahommad Hanif Gulab ..	Do.	Object Drawing.
Sholapur, H. D. High School—		
(31) Rahurkar, Vasant Gajanan ..	Do.	Nature Drawing.
Sukkur, Municipal High School (Private)—		
(32) Mian Shah Din Shah son of Badruddin.	Do.	Nature Drawing.
Surat, Haripura Sarvajanik Middle School—		
(33) Patel, Chhaganlal Motiram ..	Do.	Design

Central Provinces.

Jubbulpore, K. Hitkarini High School—

(34) Vishwakarma, Sitaram Nandlal . Prize for Object Drawing.

(35) Sharma, P. Gopal Shrikrishna .. Do. Object Drawing.

Raipur, St. Paul's High School—

(36) Parihar, Ishwar Singh Jagmohan Singh. Do. Object Drawing.

Seoni, Municipal High School—

(37) Sitaram Chauksay .. Do. Nature Drawing.

Central India.

Gwalior, Central Technical Institute (Private)—

(38) S. Mahmud Hasan Naqvi .. Prize for Design.

Hyderabad (Deccan).

Partur, Middle School—

(39) Dunk, Manohar Namdeo .. Prize for Memory Drawing.

BOMBAY : PRINTED AT THE GOVERNMENT CENTRAL PRESS.

Government of Bombay

Quinquennial Report

of the

Sir J. J. School of Art, Bombay

for the Quinquennium 1932-37

with

An Appendix containing Government of Bombay Drawing and Art Examination Papers and Examiners' Reports, 1937

BOMBAY
PRINTED AT THE GOVERNMENT CENTRAL PRESS
1937

Obtainable from the Superintendent, Government Printing and Stationery, Bombay, or through the High Commissioner for India, India House, Aldwych, London, W.C.2, or through any recognized Bookseller

[Price—Re. 1 As. 2 *or* 1*s*. 11*d*.]

CONTENTS.

	Pages.
Staff..	ii
Quinquennial Report of the Sir J. J. School of Art, Bombay, for the Quinquennium 1932–37	1–9
A Note on the trend of Art Education in the Bombay Presidency during the Quinquennium 1932–37	10–12
Appendix—Government of Bombay Drawing and Art Examination Papers and Examiners' Reports, 1937	13–28
Notice	15
(1) Report on the Examinations in Drawing and Painting and in Modelling	17–20
(2) Report on the Drawing Teachers' Examination	21–22
(3) Report on the Drawing Masters' Examination	22–23
(4) Report on the Art Masters' Examination	24
(5) Report on the Examinations in Architecture	25
(6) Report on the Elementary and Intermediate Drawing Grade Examinations, 1936	26–28
Examination Question Papers—	
Elementary Grade Papers	29–32
Intermediate Grade Papers	32–37
Drawing and Painting Examination Papers..	37–45
Modelling Examination Papers	45–48
Teachers' Examination Papers	48–55
Architectural Examination Papers	56–66
List of successful candidates—	
Drawing and Painting Examinations	67–74
Modelling Examinations	74–75
Teachers' Examinations	75–76
Architectural Examinations	76–78
List of Prize Winners—	
Elementary Drawing Grade Examination	79
Intermediate Drawing Grade Examination	79–81

Sir J. J. SCHOOL OF ART, BOMBAY.

Staff.

Director	W. E. Gladstone Solomon, K-i-H., R.B.C., F.R.S.A., I.E.S., J.P.
Deputy Director	C. R. Gerrard, A.R.C.A., R.B.A., R.O.I.
Superintendent, Reay Art Workshops ..	P. V. Bodas, G.D. (Art).

Teaching Staff.

Painting	K. B. Chudekar, A.M. V. R. Talavdekar, A.M. S. Fernandiz, G.D. (Art). G. H. Nagarkar, G.D. (Art). A. A. Bhonsule, G.D. (Art). Miss M. Henderson, A.M. R. D. Dhopeshwarkar, G.D. (Art). J. M. Ahivasi, G.D. (Art).
Sculpture	B. K. Goregaokar, B.A., G.D. (Modelling). K. A. Chetty, G.D. (Modelling).
Commercial Art	J. F. Arora, A.M., F.R.S.A.
Anatomy	Assistant Surgeon Dr. P. S. Dastur, M.S. (Bom.), B.M.S.
Fellows	R. G. Chimulkar, G.D. (Art). Y. K. Shukla, G.D. (Art). S. G. Jamblikar, G.D. (Art). B. N. Pancholy, G.D. (Art), A.M.

Architecture.

Professor of Architecture	Claude Batley, A.R.I.B.A.
Assistant Professor of Architecture ..	C. M. Master, M.A., F.R.I.B.A.
Studio Assistant	W. J. D'Lima, G.D. (Arch.).
Secretary	G. B. Kshirasagar.

Visiting Professors.

E. C. Henriques, F.R.I.B.A.
S. H. Parelkar, A.R.I.B.A.
S. J. Narwekar, A.R.I.B.A.
S. S. Ruben, A.R.I.B.A.

Visiting Teachers.

V. N. Chemburkar, G.D.Arch.
H. J. Billimora, G.D.Arch.
D. G. Karanjgaokar, G.D.Arch.

Lord Reay Art Workshops.

Master-Craftsmen	D. N. Pitale. S. B. Samel. C. D. Bhawsar. B. N. Wadke. Khimji Tricum. J. V. Rupawalla. Abdonio D'Costa. P. G. Mistry.
Drawing	D. B. Samel.
Head Clerk	V. B. Kuvalekar.
Clerks	S. G. Gulgule. D. S. Kubal. A. K. Karmalkar.

QUINQUENNIAL REPORT OF THE Sir J. J. SCHOOL OF ART, BOMBAY, FOR THE QUINQUENNIUM 1932-37.

DRAWING AND PAINTING.

Some important events took place in the School of Art and all its Sections during the quinquennium under report. The disturbing factor which came upon the School during the Session 1932-33 was the publication of the Thomas Committee's Report, with its recommendations for the abolition of the School of Art, with the exception of the Architectural Section, which was to be removed elsewhere. Consternation was expressed on all sides at the drastic conclusions arrived at by the Committee, which resulted in a wide agitation, both in the press and at many meetings, led by distinguished leaders in Bombay. As a result, the Thomas Committee's recommendation that the School of Art should be abolished was not accepted by Government. On the recommendation of the Reorganisation Committee the fees of the School of Art (except the Architectural Section) were again increased.

2. During 1932-33 Mr. G. D. Deuskar and Mr. V. G. Nageshkar proceeded to Europe for further studies, and Mr. M. R. Acharekar, a past student of the School of Art, gave a successful exhibition of his work at India House, London.

3. During the year 1933-34, Their Excellencies the Viceroy and the Countess of Willingdon visited the School of Art and were much impressed by the high standard of work. They were specially interested in the Mural Decoration and Their Excellencies selected a number of the students' works, thus giving much encouragement to the School. His Excellency the Governor and Lady Sykes also visited the School and opened the Exhibition of Students' work. In his speech His Excellency made a welcome announcement that the Government of Bombay had definitely decided that the School of Art should continue on the present lines and that no reduction in the general scope of its activities should be made. The new Governor, Lord Brabourne and Lady Brabourne also paid a visit to the School and expressed their great interest in the work of the School. During the same year the students of all sections organised a subscription on behalf of the Viceroy's Quetta Earthquake Relief Fund and a sum of Rs. 528 was subscribed.

4. The outstanding event of 1934-35 was the Exhibition of Modern Indian Art held in London, organised by the India Society, which was opened by the Queen Empress, the then Duchess of York. Regional Committees were formed in India, representing the different Provinces, and the Regional Committee of Bombay was under the patronage of His Excellency the Governor of Bombay. Mr. Gladstone Solomon, the Director of the Bombay School of Art, was deputed by the Government

of Bombay to supervise the Exhibits of the Bombay Section. This Exhibition in London was a great success and there was a remarkable consensus of opinion as to the high merits of the work shown by the Bombay School of Art.

5. Mr. Charles R. Gerrard, A.R.C.A., R.B.A., R.O.I., was appointed during the year 1934-35 as Deputy Director of the School of Art, in place of Mr. J. A. Lalkaka. During the same year on the suggestion of Mr. H. F. Knight, I.C.S., Secretary to Government, Educational Department, Bombay, Messrs. G. H. Nagarkar and P. V. Bodas, Assistant Teachers in the School, were deputed by the Director of the School of Art to visit and inspect the paintings at the "Rang Mahal" palace of the Holkar at Chandor, district Nasik. The works were photographed and a report submitted in which some useful suggestions were made for the preservation of the paintings.

6. The important event of the year 1935-36 was the Annual Prize distribution and Exhibition of Students' work presided over by His Excellency the Governor of Bombay. The work of the year achieved a high standard, and this fact was commented upon by His Excellency.

7. A new Section to the School of Art was introduced for the training of Commercial Art in all its branches, under the supervision of the Deputy Director. With the introduction of the Commercial Art Section, the former early morning Shading Classes were abolished and replaced by an early morning Commercial Art course, which has proved very popular, as it is serving a practical purpose for the many students who have to apply art as a direct means of gaining a livelihood.

8. The year 1936-37 was marked by the retirement of Mr. Gladstone Solomon, the Director of the School of Art, after seventeen years' service. Energetic efforts were made by the staff, students and many supporters of the School of Art to establish a Scholarship in the name of Mr. Gladstone Solomon, as a permanent mark of esteem for the valuable service he had rendered to art in India. One of the events organised for this Scholarship Fund was a concert in which students from all sections took part. The concert was held at the Royal Opera House, Bombay, and proved a great success. The second event was a retrospective Exhibition of arts and crafts by past and present students of the School. This exhibition was opened by His Worship the Mayor of Bombay, Mr. Jamnadas Mehta. The Exhibition was a great success and demonstrated the successful policy of the Bombay School of Art through the many years of artistic effort under the guidance of Mr. Gladstone Solomon for the past seventeen years.

9. On the retirement of Mr. Gladstone Solomon, the Deputy Director Mr. Charles R. Gerrard, was appointed Director, and Mr. M. R. Acharekar was appointed Deputy Director. There is every indication that Art Education in the Bombay Presidency during the last five years has made considerable progress and the

considerable increase in the number of students as compared with 1932, is very significant. It is also encouraging to note that during the quinquennium under review there has been a great increase in the number of lady students. The number during 1932-33 being 55 as compared with 83 in 1936-37. The general trend shows the increased interest and stimulus which art education is receiving to-day. There appears to be an awakening and a fuller realisation of the conditions and requirements of art, its function and its proper place in every day life.

School of Architecture.

10. During the Session 1932–33, owing to the financial stringency of Government and consequent on the publication of the Thomas Committee's Report, the most drastic curtailment in the grant allocated to the Visiting Staff was suffered by this Section. Tentative schemes had to be improvised during the years which followed, resulting in the reduction of the Visiting Staff and the scale of fees. This entailed an increase of work on those that remained, thus affecting the teaching efficiency. The attention of Government was drawn to these difficulties and eventually Government granted reinstatement of one Visiting Teacher from the Session 1934–35, which somewhat eased the situation and thus retained the exemption from the Intermediate Examination of the Royal Institute of British Architects in London, which is a valuable asset to this Section. For the last two sessions, 1935–36 and 1936–37, the number of Visiting Lecturers and Assistant Teachers has been four and three respectively.

11. The comparative statistics for the sessions 1936–37, 1935–36 and 1931–32 are given below :—

Session.	Number of students.	Number of Matriculates.	Fees collected.
			Rs. a. p.
1936–37	129	118	12,158 4 0
1935–36	119	114	11,810 14 0
1931–32	119	84	10,775 0 0

12. During the quinquennium under report, that is, since the session 1935–36, Mr. D. W. Ditchburn, F.R.I.B.A., was appointed on the Government Board of Examiners for the Architectural Examinations as

representing the Indian Institute of Architects, in addition to Professor Claude Batley, A.R.I.B.A., as representing the R.I.B.A. and Mr. E. C. Henriques, F.R.I.B.A., as R.I.B.A. External Examiner.

13. The course at the School has been modified to meet the requirements of the revised Government Grant-in-Aid Code, Schedule I, which was published in 1936, and this will necessitate provision for an increased number of efficient men on the teaching staff if the standard required by the R.I.B.A. for their recognition is to be maintained, and further development for exemption from their Final R.I.B.A. examination is to be achieved.

14. During the quinquennium under report the annual excursions were conducted to the following places :—

1932–33	..	.. Benares and Sarnath.
1933–34	..	.. Jalna Aurangabad.
1934–35	..	.. Bellur, Hulebid, Mysore and Bangalore.
1935–36	..	.. Kathiawar District.
1936–37	..	.. Jaunpur.

School of Sculpture.

15. During 1932–33, Mr. A. M. Nawghare, the teacher in charge of this Section retired and Mr. S. Fernandiz, Assistant Teacher of the Painting Section was temporarily placed in charge. Reorganisation of the Staff of this Section was made in 1933–34, and instead of one assistant teacher and a first Kumbhar, assisted by two paid visiting Professors, a post was created of Master of Sculpture, and Mr. B. K. Goregaokar, B.A., G.D. (Modelling), was appointed to this post, assisted by Mr. K.A. Chetty, G.D. (Modelling), as First Kumbhar. During 1933, the Viceroy and the Countess of Willingdon visited the School and highly appreciated the work done in this section and selected two figures in the round, which were sent to Their Excellencies in Delhi. Honours for the School were gained by Mr. R. P. Kamat, a past student, who was awarded the Royal Academy Gold Medal and travelling scholarship—a very great distinction, and it is interesting to note that he is the first Indian to win the highest award of the Royal Academy Schools in London.

16. During 1934–35, this section executed an order for the Ruler of Aundh, of six miniature statues from the antique, which was successfully carried out.

17. Since 1935–36, there has been an increase in the number of lady students. The students past and present exhibited many notable examples of their work in the Retrospective Exhibition of Arts and Crafts held in the Session 1936–37, at the School of Art. Throughout the quinquennium under report the Examination results have been very successful.

Reay Art Workshops.

18. Much good work was carried out by this Section during the quinquennium under report. During the year 1932–33, a fine specimen of an ornamented Garden Bench was executed in the Stone Carving Class, and was subsequently purchased by Sir Cowasji Jehangir (Junior) for his residence. During 1933–34, the Workshops were commissioned by Their Excellencies the Viceroy and the Countess of Willingdon, to execute a large Royal Coat of Arms for the Viceroy's House, New Delhi; this work was modelled in the Sculpture Section and finally cast in bronze by the Workshops. Another important work during the same year was a large Tablet executed in brass for the Colonel Gilroy Memorial Committee which was placed in St. George's Hospital, Bombay.

19. At the beginning of June 1933, a uniform fee of Rs. 12 per term was introduced and charged to each student of the Workshops and unfortunately all scholarships in this Section were abolished. This has proved a great hardship to the many poor students attending this Section.

20. During 1934–35, the Workshops were entrusted with the execution of a Coat of Arms, which was carved in grey stone, for the Right Honourable Sir Frederick Sykes, also one silver Challenge Shield for his Village Uplift Scheme. The abolition of the Scholarships and the levy of fees are the main factors responsible for the small number of students in this Section. Mention should also be made of the beautiful Stone Carved Garden Seat which was designed and carried out by the Stone Carving Class. This important piece of work was designed in the true Indian traditional manner and was finally purchased by the Trustees of the Prince of Wales Museum, Bombay, and has been given a worthy and prominent position. Mr. F. R. Joseph, after thirty years' valuable service as Superintendent of the Workshops retired and Mr. P. V. Bodas was appointed in his place. During the same year two additional silver Challenge Shields were carried out by the Workshops for the Right Honourable Frederick Sykes Village Uplift Scheme. During the year 1936–37 work was commenced on an Address Stand commissioned by India House, London.

21. It is interesting to note that during 1936–37, D. De Silva, a young student of the Reay Art Workshops was awarded a prize in the All India Textile Competition organised by the Department of Technology of the University of Bombay. Textile designing is quite a recent subject

introduced in the general design classes of the Workshops and this kind of practical utilitarian work deserves encouragement.

Excursions.

22. During the quinquennium under review, the Painting School Annual Excursion visited Agra in 1932 ; the study and sketching of the unrivalled monuments proved to be of great educational value to the students. In 1933–34, the Excursion Party visited Ajanta and Ellora Caves and also Aurangabad. Sir Akbar Hydari on this occasion very kindly assisted the Party by arranging for these visits, also the assistance and hospitality of Khan Bahadur Syed Ahmed, the Curator of the Ajanta Caves was most helpful. During 1934–35, the Excursion Party went to Udaipur, and much good work was executed of the Lake Palace, the Maharana's Palace, and views of the city generally. In 1935–36 the Party visited Hyderabad (Deccan). The Party was hospitably entertained by the authorities and given facilities for painting at Golconda and elsewhere. The work done was later exhibited in Sir Akbar Hydari's residence and also in Professor Speight's House. During 1936–37, the Annual Excursion Party visited Nasik ; some very good work was done and was shown in the Retrospective Exhibition of Arts and Crafts held in 1936–37.

Miss Dolly Cursetjee Prize.

23. The usual annual competitions were held for this coveted Prize by the students of the School. The following awards were made by the Judging Committees during the quinquennium :—

Year.	1st Prize.	2nd Prize.
1932–33 ..	S. G. Jamblikar	G. M. Solegaokar. J. B. Shah.
1933–34 ..	G. M. Solegaokar	B. G. Godbole. S. D. Chavda.
1934–35 ..	N. N. Patkar	J. V. Ubale. N. A. Dere.
1935–36 ..	Miss Yamoo Choudhary ..	A. H. S. Hussaini. J. V. Ubale.
1936–37 ..	.. ..	Miss N. B. Motiwalla.

Statistics.

24. The number of students on the rolls of the Drawing and Painting, Modelling and Architectural Sections of the School of Art on the 31st March 1937 was 518 as against 469 on the 31st March 1936 and 432 on the 31st March 1932. This was made up as follows :—

	Boys.	Girls.	Total.
Europeans and Anglo-Indians	8	4	12
Indian Christians	23	13	36
Brahmins	142	14	156
Other Hindus	136	27	163
Marathas	19	....	19
Kunbis, Kolis, etc.	1	....	1
Artisans	14	1	15
Lingayats	2	....	2
Depressed Classes	2	....	2
Other Backward Classes	2	....	2
Muhammadans	34	2	36
Parsis	40	20	60
Punjabi Sikhs	2	....	2
Budhists	....	....	....
Jains	7	1	8
Jews and Others	2	2	4
	434	84	518

25. The comparative statement of attendance for 1931–32, 1935–36, 1936–37 is as under :—

Year.	Average monthly.	Number at the end of the year.
1931–32	408	432
1935–36	428·6	469
1936–37	484	518

26. The total expenditure during the year 1936–37 was Rs. 1,29,839 as against Rs. 1,37,013 in 1935–36 and Rs. 1,48,089 in 1931–32.

The attendance of students in the various classes was as shown below :—

Name of the Class.	1931–32.	1935–36.	1936–37.
Elementary and Intermediate Drawing Grade Classes.	59	30	28
Special Shading Classes	26	....	....
Normal Class for Drawing Teachers ..	30	40	38
Drawing and Painting Classes	183	216	226
Modelling Classes	16	24	20
Commercial Art Classes	....	40	77
Architectural Classes	118	119	129
Reay Art Workshops	225	103	114
Total ..	657	572	632

The total fee receipts for the year ending 31st March 1937 were Rs. 41,091 as against Rs. 36,389 in 1935–36 and Rs. 21,349 in 1931–32.

Examinations.

Name of Examination.	1931–32.		1935–36.		1936–37.	
	Number appeared.	Number passed.	Number appeared.	Number passed.	Number appeared.	Number passed.
Elementary Drawing Grade.	30	22	25	19	26	20
Intermediate Drawing grade.	28	23	21	21	35	20
Elementary Drawing and Painting.	34	24	43	34	31	20
Intermediate Drawing and Painting.	31	19	38	28	33	23
Advanced Drawing and Painting.	22	15	32	26	33	28
Diploma Drawing and Painting.	18	6	35	23	40	24
Elementary Modelling.	2	2	6	6	2	2
Intermediate Modelling.	2	2	5	4	5	5
Advanced Modelling.	3	3	5	5	5	5
Diploma Modelling.	6	1	6	6	2	2
Drawing Teacher's.	30	25	40	32	38	28
Elementary Architecture.	18	14	23	19	26	12
Intermediate Architecture.	13	9	3	2	5	4
Advanced Architecture.	31	20	27	20	31	19
Diploma Architecture.	22	16	24	14	28	18
Total ..	290	201	333	259	340	230

Account of Receipt and Expenditure of the Sir J. J. School of Art, Bombay, for the year 1936–37.

Receipts.	School.	Workshops.	Total.	Expenditure.	School.	Workshops.	Total.
	Rs.	Rs.	Rs.		Rs.	Rs.	Rs.
Fees	38,127	2,964	41,091	Pay of Officers	44,773	2,040	46,813
				Pay of Establishment ..	27,683	12,039	39,722
Sale proceeds of articles ..	....	668	668	Compensation allowances and Honoraria.	14,012	605	14,617
Miscellaneous	261	....	261	Travelling allowance ..	594	....	594
				Cost of Passage ..	145	....	145
				Contingencies	14,796	4,813	19,609
Excess of Expenditure over Income.	63,615	15,865	79,480	Excess of Income over Expenditure.	....	....	....
Total ..	1,02,003	19,497	1,21,500	Total ..	1,02,003	19,497	1,21,500

Note on the trend of Art Education in the Bombay Presidency during the Quinquennium 1932-37.

Drawing and Painting.

The Drawing and Painting Section of the Bombay School of Art continues to make progress. The full five years course finally reaching the Diploma award, is designed to equip the student with the high standard of efficiency expected of the professional artist. This course has for many years enabled the student to develop his talents in the direction of Mural Painting, and past records of successes have fully justified that policy. In the light of new experience and the wider scope demanded of the artist to cope with the new outlook in art matters generally, consideration will in the near future have to be given to exploring other channels in addition to Mural Painting and bring into service the great deal of talent available in the School of Art. The scope of the portrait painter and landscape painter in the past has been chiefly limited to the art patron, through the medium of Exhibitions, but unfortunately there has been a falling off in private buying. This process is not therefore in itself sufficient to render the artist's future secure and therefore the artist must gradually explore the many other avenues open to him at the present time, to follow the general trend of modern requirements and participate in the production of work having some definite utilitarian purpose.

The policy, as in the past, will continue in the future, that is, to develop the natural ideals and artistic Indian talent, giving facilities for instruction on both traditional and modern lines.

Architecture.

There has been a gradual increase in the number of students from year to year, as also in the returns by way of fees and during the last five years under report due to enormous building activity throughout India, there has been practically no unemployment among those who went out after completing this School course and most of the Diploma Holders have been employed in remunerative posts. Year by year there is growing demand for qualified men from this section of the School and a corresponding increase in the number of applicants for admission and it is becoming difficult to cope with the demand.

The Lord Reay Art Workshops.

The primary object of these Workshops is to give a higher training to young craftsmen than can be obtained in the daily practice of their crafts in the bazars, or in the local craft schools, to train teachers for local craft schools, and generally to foster and advance the artistic industries in the Bombay Presidency. The Workshops are staffed with skilled craftsmen and much excellent work has been produced. At the present time it is obvious that the indigenous craftsmen in India

generally are now unfortunately influenced by the many examples of the imported mass production articles with which they come in daily contact and there is a danger of their technique being influenced thereby. The unfortunate tendency is to imitate the finish which is common to the machine-made product. The training given at the Reay Art Workshops is to avoid such degeneracy which is steadily creeping into the Indian crafts. The craftsman should remember that his very existence, bad enough though it may be, depends entirely upon his ability to produce work of the highest artistic quality and his attempt to imitate the machine, not only in finish, but also in its cheap production is futile, working with that end in view he would do far better to leave the entire job to the machine.

Commercial Art Section.

Although this Section is still in its infancy, it has so far proved to be a very popular one, and further progress is assured, providing the work is developed on practical lines, never losing sight of the necessity for contact between Commercial Art and the requirements of local industries. The work at present covers a period of two years, but a third year course in the near future might well be anticipated, that is after more experience has been acquired in its general organisation. The policy at this early stage is to go cautiously, so that this Section may be established on a secure foundation. This Section promises to become an important department of the School of Art. Being a new Section, high qualifications for admission are not demanded; generally speaking, many students having passed the Intermediate Drawing Grade examination are admitted. Higher qualifications for admission will in due course be required, but this must be done gradually. It should be noted that the artistic studies taken in the Higher Art courses of the School, require a five years training to reach the Diploma standard and there is no stage during that period at which a student can conveniently drop out and expect to be efficient as a qualified artist; but this does not strictly apply in the case of the commercial artist; for his subject has so many branches varying in artistic skill, thus giving scope to all types of students, even the mediocre artist has a fair chance of making a living if he makes himself efficient in any one particular branch of applied art. This important point has been kept in view in framing the syllabus of the Commercial Art Section. This Section promises to become an essential addition to the School of Art proper and it is unnecessary to point out that it will in no way interfere with the School's main function, which is the teaching of the Higher Art courses.

Normal Class for Drawing Teachers.

The number of candidates seeking admission into the Normal Class increases year by year and the question of increased accommodation becomes correspondingly more pressing. The year's training given in this Class enables a candidate to qualify as a Drawing Teacher. But although this class is efficiently conducted, the standard of the average teacher

should be very much higher. Therefore any further development, or any adjustment which may be contemplated in future, should not be in the direction of finding more accommodation to cope with the increasing numbers, but rather in the direction of raising the general standard of efficiency for the obvious reason that progress is not to be measured by numbers, but by the standard of work produced. The greatest of care is exercised in the selection of candidates for admission into this class. The annual quota for the Painting and Sculpture Diploma students is limited to five. Thus the Diploma candidates after spending five years in the Higher course of the School find it difficult to gain admission into the Teacher's Class. This however cannot be avoided. It must be remembered that those who enter upon a five years Diploma Course of study do so, knowing full well that they have embarked upon a career as a free lance professional artist and not as a Teacher. In their own interest, it is important that students at an early stage of their career should decide the important question as to whether they have any intention of becoming a teacher of art.

School of Sculpture.

The Sculpture Section continues to do good work and a high standard has been maintained, both in class work and in the Examination results. However, it is hoped that in the near future the work in this Section will be more of a practical nature, that is to say, Sculpture should, in order to justify its existence, be applied to some utilitarian purpose, such as might be applied to architecture and stone-carving, and the sooner a closer correlation is achieved between the sculptor, architect and the practical requirements of today, the sooner will the sculptor realise that there is a greater demand for his work. There is a great deal of artistic talent waiting to be organised. Both painter and sculptor should face the facts of present-day conditions and requirements and justify their position as an influence for a more practical and at the same time cultural uplift.

APPENDIX

NOTICE.

All enquiries regarding the rules and syllabuses for the Drawing Grade Examinations (Elementary and Intermediate Drawing Grade Examinations) should be addressed to the Inspector of Drawing and Craftwork, Bombay Presidency, Bombay.

Particulars regarding the Higher Art Examinations such as Drawing and Painting, Architectural and Modelling, Drawing Teacher's, Drawing Master's and Art Master's Examinations, if any, should be obtained on application to the Director, Sir J. J. School of Art, Bombay.

Copies of this publication are stocked at the Government Book Depôt, Charni Road Gardens, Bombay, to which application for copies should be made direct.

CHAS. R. GERRARD
Director,
Sir J. J. School of Art, Bombay.

Diploma Examination in Drawing and Painting.

MURAL DRAWING.

D. E. Artist. *Sir J. J. School of Art, Bombay.*

REPORT OF THE EXAMINERS UPON THE WORK DONE BY THE CANDIDATES AT THE DRAWING AND ART EXAMINATIONS, 1936-37.

1. REPORT ON THE EXAMINATIONS IN DRAWING AND PAINTING AND MODELLING.

EXAMINATIONS IN DRAWING AND PAINTING.

Elementary Examination in Drawing and Painting.

There were in all 108 candidates for this Examination of whom 62 came out successful. The work in general in the following papers was on the whole up to the average standard.

Perspective.

Nearly 50 candidates failed in this subject, and the work produced by the successful candidates was, in a great majority of the cases, only of average merit. Some of the candidates who failed showed such a poor knowledge of Perspective, that the examiners were of the opinion that they should not have been allowed to appear for this Examination.

Pictorial Design.

Many candidates were successful in this test. In a few cases, balance, lines of composition, and the placing of the figures, were definitely below standard. In paying undue attention to the painting of the faces of the figures, some candidates entirely neglected the general effect of the composition as a whole, which was responsible for several failures.

Head from Cast.

There was a marked distinction between the work submitted by the Bombay School of Art candidates and the outside candidates, whose work was in many cases far inferior to that of the former candidates. This was apparently due to the fact that facilities for practice in this subject were not available outside.

Head from Life.

The standard of the work in this subject was fairly good. Many candidates exhibited their skill, but some ignored the construction of the underlying skull, with the result that the painting as a whole looked flat.

Still Life was good and encouraging. In some cases the colouring of the background was far from satisfactory which caused to spoil the general effect of the general Scheme,

Intermediate Examination in Drawing and Painting.

Forty-six candidates sat for this Examination out of which 31 passed. The general standard throughout was rather disappointing.

Perspective.

The standard in this subject was not very high and candidates are advised to pay more attention to this important subject.

Memory.

Many candidates showed lack of observation in this test, but in a number of cases intelligent work was submitted, and a few showed evidence of ability in grouping their subjects.

Pictorial Design.

In this subject various methods of treatment were shewn, and on the whole a satisfactory set of work was produced. Candidates who used a more decorative treatment usually showed better draughtsmanship. The colour was in nearly every case satisfactory.

Figure from Cast.

Many drawings in this test were generally overworked, and much of the time which had been spent in shading, should have been put to better use in obtaining better pose and proportion. More attention should have been devoted to the hands and feet. Candidates would do well to study more carefully the beauty of pure line drawing.

Painting from Life.

With the exception of a few works this subject was not up to the usual standard. The painting of the drapery on the figure is not usually tackled in a bold manner. Too much attention is given to the many insignificant folds, which have little or no bearing upon the figure under-neath.

Advanced Examination in Drawing and Painting.

There were in all 79 candidates for this examination out of whom 18 failed.

Painting from Life.

Many candidates failed either through lack of proportion in their drawing, or the neglect shown in finishing the extremities such as the hands and feet. Colour was usually good. In many cases candidates paid too much attention to mannerisms, and tried to show a cleverness in dexterous treatment. No amount of dexterity can ever compensate for lack of drawing.

Pictorial Composition.

Many interesting attempts were produced. The weakest results were to be found in the work where literal translation of the subject was attempted. Such attempts were obviously made by candidates who lacked experience in decorative treatment.

Anatomy.

This subject needs a great deal more attention. It is not enough for candidates to merely remember the names of muscles, nor is it sufficient to remember the muscles and their positions in a jig saw fashion, and to represent them in flat shapes. The subject of anatomy should be studied to enable the artist to draw the foreshortened views of the muscles correctly in their relative positions; to know the purpose and functioning of the muscles under varying conditions. The study of anatomy should not be so much a feat of the memory, but a logical understanding of the action of the muscles when the human figure is in repose and action.

Memory.

Some drawings were uncommonly good, whilst other drawings were uncommonly bad. The good ones showed evidence of good observation and in addition showed a good sense of composition in arranging their subjects. The bad drawings were usually badly drawn, and artificial, lacking in observation. This test is undoubtedly a good one for bringing out a student's imaginative capacity in the limelight.

Diploma Examination in Drawing and Painting.

The results on the whole were satisfactory, and there was a marked increase in the number of candidates appearing for this Examinations for which 54 candidates appeared this year (as against 35 in 1936), and 32 passed. As in previous years candidates in the Diploma Painting Test were allowed to choose one of two subjects, and were permitted to carry out the work in either the Western or Indian Style. Although quite a number of candidates did good work, the true meaning of the Western method is not sufficiently understood. By the Western method, it does not necessarily imply that the work should be realistic in treatment; Western work can be highly decorative. Many candidates failed on account of bad draughtsmanship; in most cases an appreciation of good colour was not lacking, but generally speaking, more attention must be given to good drawing. Some candidates imagined that the process of drawing ceased as soon as they had blocked in the general masses. It must, however, be emphasised that draughtsmanship should continue throughout all stages of a mural decoration. One of the subjects given was "Gathering Fruit". This was in many cases treated literally, and in some cases treated poetically, gaining thereby, as a piece of imaginative painting. Candidates should avoid giving a variety of mannerisms in their technique. In several cases various styles of treatment were shown in the one work, which showed confusion of intention.

Candidates are inclined to confine their compositions to an all over even pattern scheme; this of course has its advantage in keeping the design one single unit. But much can be done by emphasising a focal point of interest, either by colour relationship, or contrast in tonal values. The latter method has its virtue as a safeguard against monotony in surface pattern.

Modelling Examinations.

Elementary Examination in Modelling.

Three Candidates appeared for this examination and all came out successful. The work in this test only reached a fair standard. Some of the Nature in Relief showed promise. The Head from the Cast was not up to the usual standard. In the Design test many of the works were rather monotonous. Candidates gave an all over even effect of pattern with no special emphasis to any particular part.

Intermediate Examination in Modelling.

Six candidates appeared for this examination and all passed the examination. Most of the subjects given were carried out satisfactorily. The head from cast test showed one or two promising attempts. Design seemed to be the weakest subject, and the figures which should have predominated were lost in the general maze of patterned background.

Advanced Examination in Modelling.

In all 5 candidates appeared for this examination and all came out successful. Some excellent work was done practically throughout this test, especially in modelling from life. The design in the round was not up to the usual standard. Candidates would do well to remember that when grouping figures in the round, they should, in its general mass, form in itself a pleasant shape; to disregard this important feature of the work shows evidence of lack of control in design. The relief decorations were quite good, and well conceived.

Diploma Examination in Modelling.

Two candidates appeared for this examination and both of them passed successfully. The work executed in the Examination was not up to the standard of previous years. The subject given was "Labour". This offered plenty of scope to the candidates, to show action, and vitality in their compositions, but instead they showed more or less elegant figures, as though they were specially posed for the occasion; this produced an artificial effect. Candidates would do well to give more attention to reality of Indian life. This does not necessarily mean that natural representation is required; observation of life generally can be truthfully depicted in terms of decoration.

2. THE REPORT ON THE DRAWING TEACHER'S EXAMINATION.

There were 46 candidates for this Examination of whom 33 came out successful—1 in First Class, 6 in the Second, and the rest in the Third. Although the percentage of passes to the number appeared for the Examination is over 70, the work was not up to usual standard. This was consistent in the fact that most of the successful candidates passed the Examination without any distinction.

Geometry and Perspective.

The paper set in this subject was not a difficult one; yet many candidates did not fare well. It was a pity that the candidates should have failed to explain the usual technical terms in perspective such as "P.V.R.", "C.V.", "M.P.", etc. This clearly indicated that the candidates did not prepare themselves in the subject. Unfortunately this year, therefore, the examiners had to take recourse to the unusual practice of giving credit for the class work in the subject.

Blackboard and Lettering.

No doubt the paper set this year for Blackboard test was rather of an unusual nature, but certainly it served the purpose of testing the candidates' ability to illustrate a story, which is a good exercise for expression work. In illustrating the story from the Reader, some of the candidates gave undue importance to their artistic skill, thus defeating rather the main object. In schools, what is required is not mere artistic skill, but an ability to draw, and express graphically one's own thoughts in the simplest and most direct manner.

Lettering was on the whole good, and it does not call for special comment.

Nature Drawing.

There was nothing of outstanding merit in this subject and the work was on the whole fair. In some cases the work was below standard. There was room for improvement in many of the attempts at Colouring.

Design.

A majority of the candidates came out successful in this subject. The candidates rightly paid their attention to make their designs as beautiful in shape and colour as possible, but a few in so doing, unfortunately lost sight of the appropriate purpose for which they were asked to make their designs suitable. More attention should be given in the preparation of such designs, so that they would be more suitable for the requirements of a particular craft or industry. It is essential that whatever design the candidates attempt on paper, should be such as could work out well if applied to some practical purpose, and for which it is intended. The colour scheme is equally important to which also proper attention must be given.

Object Drawing and Light and Shade.

The accommodation provided for this test this year was better than that provided for some years in the past, but the examiners feel sorry to remark that this had not the desired effect on the results, which were again this year not very encouraging. More attention should be given to proportion. Mechanical devices should not be freely resorted to. The eye should be trained to judge proportions and relative positions.

Memory Drawing.

This is an important test in which the candidates' ability is required to store in mind the images of the things seen, and to draw them from memory as accurately as possible. The work produced was on the whole good. It was, however, surprising to find that some of the candidates who preferred to draw from memory the same set of objects as were actually placed before them previously in the test for Object Drawing, drew them better than when they did this in the original Object Drawing.

Written and Oral Test.

It is a pity that the candidates intending to take up the profession of a Drawing teacher should be lacking in the power of expression, which is one of the most important assets of any teacher. Candidates did not make the most of their knowledge of Drawing as a subject of educational value. The importance of correlating the drawing lesson to other subjects in the school curriculum, cannot be over-emphasised. Skill in demonstrating before a class is also important which can make or mar a teacher.

3. REPORT ON THE DRAWING MASTER'S EXAMINATION.

There were five candidates for this Examination this year of whom three came out successful. The general standard of work was more or less the same as that of the last year. There was in fact no work of an outstanding merit. Candidate No. 3 was, however, able to secure about 60 per cent. marks in the whole of the Examination, and was placed first in the order of merit among the successful candidates. The work of the remaining two successful candidates was on the border line of passing, while the two who failed had nothing in their work to show evidence of a standard expected from Drawing teachers.

Ornament from Cast.

Most of candidates chose the pencil medium in the execution of a spandrel Design, and the work was on the whole fairly good. But shading did not receive proper attention, as some of the attempts were for the most part poor, and indicated that the candidates had little or no previous practice in shading. They also failed in their attempt to represent correctly the graduations of the tone values.

Still Life.

The arrangement of the group in each case was fair, but this took rather more time than necessary. No thought was given to the setting of a suitable background, which had its ill-effect on the work of some of the candidates. Some had arranged their seats against light which was also responsible for their failure in the subject. No outstanding artistic touch was noticeable, while the small brush touches here and there, without the candidates knowing their significance, rather spoiled the effect of the drawing. The candidates wrongly believed they were adding to its beauty.

Nature Drawing.

Stuffed birds were given this year for work against the usual practice hitherto followed. Many candidates did well so far as the actual drawing and the colouring was concerned; but they miserably failed to give the decorative renderings of the birds. What was shown as a decorative rendering by them was nothing more or less than a mere copy of the actual specimen in its original form, but in separate parts. The candidates' ignorance as to the adaptability of a decorative rendering of a design specified for a certain craft or industry is also unsatisfactory.

Design.

The general standard of work in this subject was fairly good. The question asked, was to prepare a design suitable for a " Picture Frame ", but there was little evidence in the designs submitted to show that they were really suitable for the purpose specified. The candidates seemed to have little or no knowledge of the technique of carving, as they concentrated their attention to such other purposes as " Tiles ", " Borders ", " Tapestries ", etc.

Written and Oral Test.

The results in these tests every year are generally not encouraging, and this year's results are by no means an exception. The candidates for the Drawing Master's Examination are, as a rule, required to have the experienec of at least four years teaching, but from their answers to the questions put to them, the examiners are inclined to believe that the candidates have failed to turn to good account their experience as Drawing teachers. They also lacked the necessary power of expression, while their answers to some of the questions not only missed the point, but were also confusing. No candidate seemed to have tackled the problem arising out of the relation of Art to the various crafts and industries, and no serious attention has been given to deal with the many questions regarding the furtherance of Art Education from its many angles.

4. REPORT ON THE ART MASTER'S EXAMINATION.

Eight candidates were allowed to appear for this examination. Out of these only seven appeared for the whole test while one was present for the first four papers only. The general standard of the works executed by the candidates this year was far below average. Only three candidates who had previously passed the Diploma in Drawing and Painting managed to get through this examination.

Designs.

Choice was given in two subjects in the first paper, and in four subjects in the second paper. Most of the candidates executed posters in the second paper. Three drawings were exceptionally good while others were just the average.

Memory Drawing.

Drawings in this test were all fairly good.

Written and Practical.

Only two candidates did satisfactorily in these tests, while others could not express themselves in English correctly. The examiners were doubtful in one or two cases as to whether these candidates really understood English. They had further to test these candidates by making them actually read a paragraph from a book. This test proved the candidates' inability to a greater extent. It is, however, a matter of great regret that candidates appearing for Art Master's Examination should fail to answer practical questions, or even fail to read a few lines correctly.

Still-life Painting.

Every candidate in this test was supplied with a set of six bottles, each different in shape, size and colour, with a piece of cloth for the background. The most important feature in this test is good arrangement of the articles supplied. Only three candidates managed to have well balanced groups. One of them showed a very fine colouring, another was bold enough in the use of his brush. All other drawings were totally lacking in colour technique and good arrangement.

Painting from Life and Figure from Cast.

The results in these tests were quite disappointing. The way in which the drawings were executed clearly proved that the candidates had had very little practice in these subjects. The works produced, showed incorrect proportions generally. Drawing of the hands and feet was very weak, while masses of light and shade, both in colour and black and white, were faulty. It is specially suggested that the candidates, who, after passing the Drawing Masters' Examination, attempt to appear for the Art Masters' Examination, should undergo a proper course of training in the subjects required for the said examination.

5. REPORT ON THE EXAMINATIONS IN ARCHITECTURE.

Testimonies of Study.

Elementary Examination.

In this examination only two sets of testimonies were submitted by outside candidates of which one was accepted and the other rejected.

Intermediate Examination.

In this examination 17 sets were submitted of which 13 were accepted and four rejected.

Advanced Examination.

In this examination two sets were submitted and both were accepted.

Diploma Examination.

In this examination three sets were submitted of which one was approved and two rejected.

The number of Intermediate testimonies that were submitted in comparison with the few Elementary shows that outside candidates are avoiding going through the whole graded course, and it is recommended, now that Schedule I has been revised, that this be disallowed, and that only candidates who have passed in the Elementary be admitted in the Intermediate, and only those who have passed the Intermediate be accepted for the Advanced, and only those who have passed the Advanced be admitted to the Diploma Examination, so that the object of insisting upon a proper preparation for candidates granted the Government Diploma Examination be ensured.

The revision of Schedule I as regards the architectural examinations is a great step in advance, and as it begins to come into force in the Elementary Examination next year a marked improvement is anticipated in the individuality of the Testimonies that will then have to be submitted. Uptil now they have been stereotyped in the extreme.

The Kotasthane prize for the candidate doing best in the subject of Stresses and Strains in the Advanced Examination goes to Mr. D. M. Godbole, who took the examination for the first time and comes out second, among the successful candidates.

The results are as follows :—

Examination.	Number of Candidates.	Absent.	Passed.	Failed.
Elementary	29	1	13	15
Intermediate	27	2	8	17
Advanced	41	2	22	16 1 expelled.
Diploma	38	*Nil.*	19	19

6. Report on the Elementary and Intermediate Drawing Grade Examinations, 1936.

The number of candidates entered for these examinations this year was 7,625 for the Elementary and 3,866 for the Intermediate Drawing Grade Examinations as against 7,426 and 3,718 respectively for the preceding year. The number of absentees for the two examinations was 243 and 94 respectively.

The following table gives the results of the examinations which were held in October 1936 :—

Name of Examination.	Number examined.	Number passed.	Percentage of passes.
Elementary	7,382	4,254	57·9
Intermediate	3,772	2,453	65·0

Object Drawing.

The work in general in this important subject was not encouraging. The tendency to make small drawings was still in evidence in spite of the repeated remarks against it in the past reports. The drawing should fairly fill the paper in order to get the best results. It was evident from the results that in many schools, provision of proper equipment and accommodation for the teaching of this subject was not paid due attention. The other serious drawback that handicapped some students was their lack of knowledge of the principles of Object drawing. Many failed to draw the objects proportionately. The way in which the candidate draws the drawing board upon which the objects rest, gives a clue as to the candidate's knowledge of Perspective. It is to be regretted that in many cases the handling of the technique showed greater skill than the knowledge of Perspective. It was also noticed in some cases that the objects were drawn independently of each other. Attempts at shading in some cases were quite commendable, but in a majority of the cases almost hopeless, as the principal masses of light and shade were represented in quite a wrong way. Moreover, the shaded drawings were finished in a strong mechanical outline. The teachers are again advised to pay more attention to this subject.

Nature Drawing.

Although the standard of work presented for this test was pretty fair, the common defects noticed were (1) lack of proportion, and (2) of proper mixing of the pigments to obtain the colours representing those of the natural specimens supplied. It was noticed at certain centres that

uniform colours were applied by the candidates to their drawings, which indicated that the candidates were either supplied with ready-made colours, or were taught to prepare them in a set manner without reference to the actual tints of the leaves and flowers they were supposed to be depicting. There was also a tendency to pay much more attention to the colouring than to the actual drawing, which failed to show an appreciation of natural growth. Colouring also was not true to nature. Many candidates still use a harsh green for the leaves which shows that they are prone to use the green in the box which happens to be handy, instead of studying the true green in nature. As regards the decorative treatment of the natural plant, it is evident that the candidates are not given to understand the main difference between the natural and decorative treatment. Students' views as regards the decorative treatment seem to be nothing but mere redrawing of the parts of the plant supplied, in their natural form, but separately on the paper by the side of the main drawing.

It was a pity that some of the Superintendents of centres who claim to have sufficient experience of the examination work should be unable to translate or explain the meaning of some of the usual technical terms such as " characteristics ", " decorative renderings ", etc., which seemed to have confounded the candidates. The Superintendents could have certainly avoided this difficulty if they had consulted the Drawing teachers appointed to help them, where necessary, during the examinations.

Design.

The design set for the Elementary Examination was in fact not a difficult one in its geometric arrangement ; yet candidates apparently did not read the question carefully, and in many cases the circles which were to touch each other and only on one side of the square, instead, touched two sides of the square. The attempts in this paper were generally feeble.

The work in this paper set for the Intermediate Examination was fairly good. Some of the designs were remarkably good, and gave a pleasing effect due to observance of the principles of colour harmony. But even though this was the case, the candidates seemed to have little training in making their designs suitable for a given purpose, as a majority of the designs were unfortunately found to be sadly lacking the fitness for the purpose for which they were intended. Some good designs were, however, spoiled by the use of too many colours, while some lost the effect owing to the borders and frames around them, which were never asked for in the question paper.

At some centres it was noticed that the designs executed by the candidates did not fulfil the requirements given in the paper, which, it is regrettable to note, was solely due to the Superintendents' fault in not giving the correct translation of the paper into the vernaculars. In this respect one of the examiners went on to suggest that the Board of Examiners should be moved to take drastic steps to check the tendency of the Superintendents in not observing strictly the examination rules, etc., as

this year the Board was obviously faced with a serious difficulty in avoiding the trouble caused through the utter negligence of the Superintendent of one of the centres who gave for the Elementary Examination a wrong paper in Design not at all meant for that Examination.

Memory Drawing.

Memory drawing was of low standard. It appeared that sufficient practice in the subject was not given in schools. At some of the centres, the drawings by different candidates appeared to be similar, and led one to think that either models or illustrations of such objects were lying about in the examination rooms. Many students neglected to attempt the drawings of a horse and an open umbrella set at the Elementary Examination, while some who did attempt, drew a horse which resembled a donkey in appearance! A tray of fruits was the favourite choice, but many failed to show correctly the depth of the tray, which was drawn about one inch deep! In the Intermediate test very few candidates attempted to draw a group of objects based on geometrical shapes.

Scale Drawing and Lettering.

Although an easy paper was set this year, the results obtained were not as encouraging as could be expected. Some of the attempts at Scale drawing were poor and revealed the candidates' inability to construct a simple scale and figure it properly. In this paper also, some of the superintendents showed carelessness in reading the paper to the candidates which resulted in inverting the given scale. Naturally the invitation cards drawn by the candidates were quite of a different size from the required one.

Lettering did not call for any special comment. The work was found to be of an average standard. The teachers would do well to insist upon their students that the Roman letters are to be taken as their model. The different characters such as Block, Writing, Ornamental, etc., which invariably place a student in difficulty, need not be attempted in the Examination. Another point which requires due attention is the arrangement, spacing, and the placing of words and letters within a given space. This was found to be generally weak.

Freehand Drawing.

This subject on the whole was fairly well treated; but at certain centres the results were deplorable which indicated that the subject was rather neglected in schools and not given the attention it deserved. The purpose of the subject should not be overlooked. It is to test the candidate's ability to judge masses, proportion, and the placing of parts relatively correct. Many candidates went astray at the first stage of work, by failing to get the outer boundary the right shape and proportion. The result was that all the details contained within the shape were wrong. This work should be tackled in stages, first dealing with the larger masses then gradually working out the smaller ones.

GOVERNMENT OF BOMBAY DRAWING EXAMINATIONS.

Elementary Grade Examination.

1st Paper.

MONDAY, 5TH OCTOBER 1936.

[11 A.M. TO 1 P.M.]

OBJECT DRAWING.

INSTRUCTIONS TO SUPERINTENDENTS.

A Drawing Board (Imperial size) 32″ × 22″ to be placed upon a box or stool about 12″ above the ground.

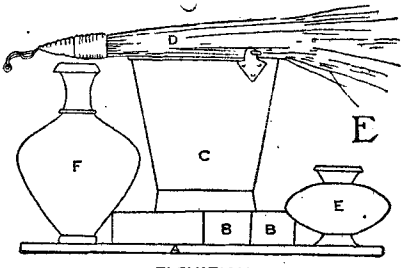
(1) Two blocks (or bricks) each measuring approximately 4″ × 11½″ and 2½″ high.

(2) A bucket about 11½″ high and 12″ across.

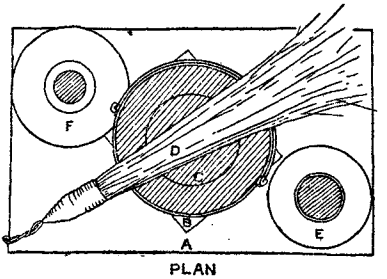
(3) A Kuja about 13″ high and 9″ across.

(4) A lota about 6″ high and 7″ across.

(5) A broom.



ELEVATION



PLAN

A.....*Imperial Drawing Board*
B.....*Bricks (or Blocks)*
C.....*Bucket.* E.....*Lota.*
D.....*Broom.* F.....*Kuja.*

If any of the articles mentioned cannot be procured, the Superintendent must use his discretion in substituting others. Full particulars of any changes should be given on a paper and enclosed *with the drawings.*

The candidates should be seated between seven and ten feet from, and directly facing, the group of objects.

The accompanying plan and elevation is intended to show clearly the position, etc., in which the object to be drawn are to be placed. It is most important that this should not be seen by any of the candidates and that the objects are not made known to the candidates beforehand.

GENERAL INSTRUCTIONS.

[Immediately before the Examination commences the following *regulations are to be read to the candidates.*]

Before commencing your work you are required to write legibly in English your name, number, school and centre in the *top right-hand corner* of the paper.

You must not have with you any books, notes or paper other than that supplied to you for use at this examination.

Any drawing that shows the slightest trace of the use of rulers or mechanical devices will be disqualified.

EXAMINATION PAPER.

[*Instructions to candidates* to be read out and also written on a board or boards placed in full view of the candidates.]

You are required to draw in pencil the group of objects before you as they appear from the point of view in which you are seated. The group of objects may be pencil-shaded; if time allows. But this is optional.

The pencil may be held between the eye and the objects so as to estimate the apparent sizes or parts, but must not afterwards be laid upon the drawing paper in order to transfer thereto the measurement thus obtained.

All other forms of measuring or other mechanical devices are forbidden.

No credit will be given for small drawings.

Elementary Grade Examination.

2nd Paper.

MONDAY, 5TH OCTOBER 1936.

[2 P.M. TO 4 P.M.]

DESIGN.

INSTRUCTIONS TO SUPERINTENDENTS.

An extra piece of paper may be given to the candidates, for trying their colours, and also tracing paper to those candidates who require it. The Superintendents are requested to see that the tracing paper is not to be thrown away in the Examination halls by the candidates but that they should be attached to the Design answer papers of the candidates concerned.

GENERAL INSTRUCTIONS.

[Immediately before the examination commences the following *regulations are to be read to the candidates.*]

Before commencing your work you are required to write legibly in English your name, number, school and centre in the *top right-hand corner* of the paper.

You must not have with you any books, notes, or paper other than that supplied to you for use at this Examination.

EXAMINATION PAPER.

(*a*) In a given square, the sides of which measure 8″, inscribe four equal circles, each to touch one side of the square and two circles.

(*b*) Fill the four circles with a design based on squares, and fill the remaining portion of the design with semi-circles.

(*c*) Place a ½″ Border outside the 8″ square. The design or background should be filled in with a water-colour wash or washer.

Elementary Grade Examination.

3rd Paper.

TUESDAY, 6TH OCTOBER 1936.

[11 A.M. TO 1-15 P.M.]

NATURE AND COLOUR DRAWING.

INSTRUCTIONS TO SUPERINTENDENTS.

The Superintendents are requested to supply each candidate with a spray of not more than seven leaves which should be of a simple nature. The number of leaves will be dependent upon the size of the leaves. The sprays given to a candidate should not be larger in area than the size of the paper on which the candidate has to draw (15″ × 11″).

If possible a spray should be arranged on the desk in front of each candidate. One specimen of each different kind of spray used, should be enclosed in an envelope and *sent with the candidate's paper.*

GENERAL INSTRUCTIONS.

[Immediately before the Examination commences the following *regulations are to be read to the candidates.*]

Before commencing your work, you are requested to write legibly in English your name, number, school and centre in the *top right-hand corner* of the paper.

You must not have with you any books, notes or paper other than that supplied to you for use at this Examination.

Any drawing that shows the slightest trace of the use of rulers or mechanical devices will be disqualified.

EXAMINATION PAPER.

[*Instructions to candidates* to be read out and also written on a board or boards placed in full view of the candidates.]

Make a drawing in pencil of the spray of leaves given to you and colour your drawing as truthfully as possible.

Elementary Grade Examination.

4th Paper.

TUESDAY, 6TH OCTOBER 1936.

[2 P.M. TO 2-30 P.M.]

MEMORY DRAWING.

INSTRUCTIONS TO SUPERINTENDENTS.

GENERAL INSTRUCTIONS.

[Immediately before the Examination commences the following *regulations are to be read to the candidates.*]

Before commencing your work you are required to write legibly in English your name, number, school and centre in the *top right-hand corner* of the paper.

You must not have with you any books, notes or paper other than that supplied to you for use at this Examination.

Any drawing that shows the slightest trace of the use of rulers or mechanical devices will be disqualified.

EXAMINATION PAPER.

[*Instructions to candidates* to be read out and also written on a board or boards placed in full view of the candidates.]

Draw from Memory any two of the following subjects :—(A) A tray of fruit. (B) An open umbrella. (C) A horse.

No credit will be given for very small drawings.

Special note to Superintendents.—At the end of the time allowed for this paper, *all* the answer-papers of *each* candidate should be fastened together, arranged according to their numerical order and immediately forwarded (*packed flat*) under a sealed cover to the Inspector of Drawing and Craftwork, Old Custom House, Fort, Bombay. *The grade of the Examination should be marked on the outside of the packet* (*vide* rules 31-34 of the " General rules and instructions for the guidance of the Superintendents of Centres ").

GOVERNMENT OF BOMBAY DRAWING EXAMINATIONS.

Intermediate Grade Examination.

1st Paper.

WEDNESDAY, 7TH OCTOBER 1936.

[11 A.M. TO 2 P.M.]

NATURE DRAWING.

INSTRUCTIONS TO SUPERINTENDENTS.

The Superintendents are requested to supply the necessary quantity of flowering plants.

Any kind of flowering plant may be used. The flowers should be placed in a good light, which should, if possible, come from the left side of the candidates. If flowers growing in pots are used, not more than three candidates should draw from one plant. Should cut-flowers be used, each candidate or at most every two candidates should be provided with a spray to draw from, which, if possible, should be arranged with a white background behind it in an upright position in front of the candidates.

A small extra piece of paper may be given to the candidates for trying their colours.

GENERAL INSTRUCTIONS.

[Immediately before the Examination commences the following *regulations are to be read to the candidates.*]

Before commencing your work you are required to write *in ink* legibly in English your name, number, school and centre in the *top right-hand corner* of the paper.

You may not have with you any books, notes or paper other than that supplied to you for use at this Examination.

EXAMINATION PAPER.

[*Instructions to candidates* to be read out and also written on a board or boards placed in full view of the candidates.]

Draw in pencil sufficient of the flowering plant, which is given to you, to show the growth and structural characteristics of the stem, leaves and flowers, and colour your drawings as truthfully as possible. You should also give separate decorative renderings of the chief features of the plant.

Elementary Drawing Grade Examination.

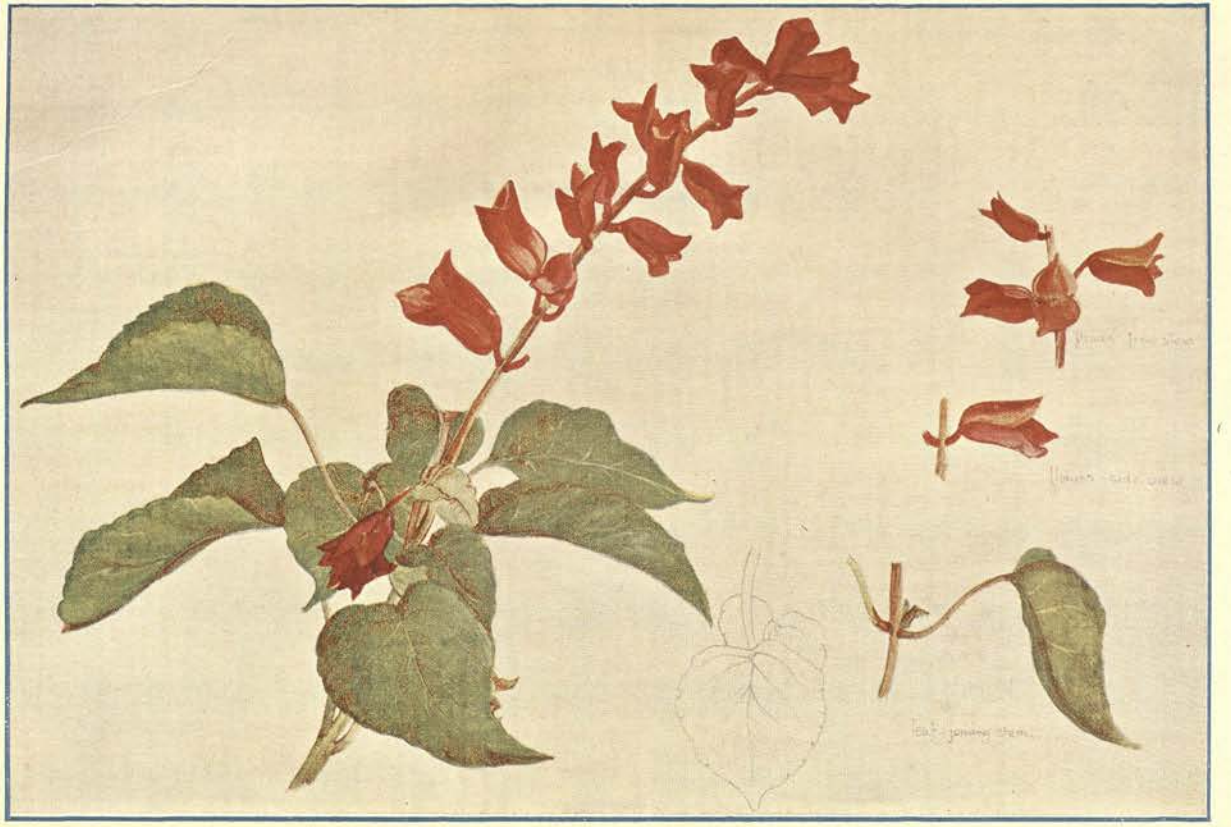
OBJECT DRAWING.

M. P. Kumbhar.

Private.

Intermediate Drawing Grade Examination.

NATURE DRAWING.



Douglas, Lace.

Barnes High School, Deolali.

Intermediate Grade Examination.

2nd Paper.

WEDNESDAY, 7TH OCTOBER 1936.

[2-30 P.M. TO 4-30 P.M.]

FREEHAND DRAWING.

INSTRUCTIONS TO SUPERINTENDENTS.

The Superintendents are requested to place the charts in a good light and to arrange them so that, as far as possible, not more than 15 candidates draw from any one chart. Candidates should be seated directly facing the charts and should be *at least* three feet from it.

GENERAL INSTRUCTIONS.

[Immediately before the Examination commences the following *regulations are to be read to the candidates.*]

Before commencing your work you are required to write *in ink* legibly in English your name, number, school and centre in the *top right-hand corner* of the paper.

You may not have with you any books, notes or paper other than that supplied to you for use at this Examination.

Any drawing that shows the slightest trace of the use of rulers or mechanical devices will be disqualified.

EXAMINATION PAPER.

[*Instructions to candidates* to be read out and also written on a board or boards placed in full view of the candidates.]

Draw in pencil the chart placed before you.

You should sketch in the leading lines of the whole pattern and then finish carefully as much as possible.

The thick border round the drawing may not be attempted if time is not available.

Correctness of drawing and proportion is of more importance than extreme neatness of line.

No credit will be given for very small drawing.

Intermediate Grade Examination.

3rd Paper.

THURSDAY, 8TH OCTOBER 1936.

[11 A.M. TO 2-15 P.M.]

DESIGN.

INSTRUCTIONS TO SUPERINTENDENTS.

A small extra piece of paper may be given to the candidates, for trying their colours, and also tracing paper to those candidates who require it. The Superintendents are requested to see that the tracing paper is not to be thrown away in the Examination halls by the candidates but that they should be attached to the Design answer papers of the candidates concerned.

GENERAL INSTRUCTIONS.

[Immediately before the Examination commences the following *regulations are to be read to the candidates.*]

Before commencing your work you are required to write *in ink* legibly in English your name, number, school and centre in the *top right-hand corner* of the paper.

You may not have with you any books, notes or paper other than that supplied to you for use at this Examination.

EXAMINATION PAPER.

[*Instructions to candidates* to be read out and also written on a board or boards placed in full view of the candidates.]

(*a*) Construct a regular hexagon with sides 3½ inches long. On the top of this hexagon construct a square of the same size.

(*b*) Make a design to fill the whole shape thus formed (the shape of a pot). The motive for the design is left to the choice of the candidate.

(*c*) The design is to be finished in one or more colours. Geometrical instruments and tracing papers may be used.

Intermediate Grade Examination.

4th Paper.

THURSDAY, 8TH OCTOBER 1936.

[2-45 P.M. TO 4-15 P.M.]

SCALE DRAWING AND LETTERING.

GENERAL INSTRUCTIONS.

[Immediately before the Examination commences the following *regulations are to be read to the candidates.*]

Before commencing your work you are required to write *in ink* legibly in English your name, number, school and centre in the *top right-hand corner* of the paper.

You may not have with you any books, notes or paper other than that supplied to you for use at this Examination.

EXAMINATION PAPER.

[*Instructions to candidates* to be read out and also written on a board or boards placed in full view of the candidates.]

1. Construct a scale 1 foot to represent 6 inches, showing inches and half inches.

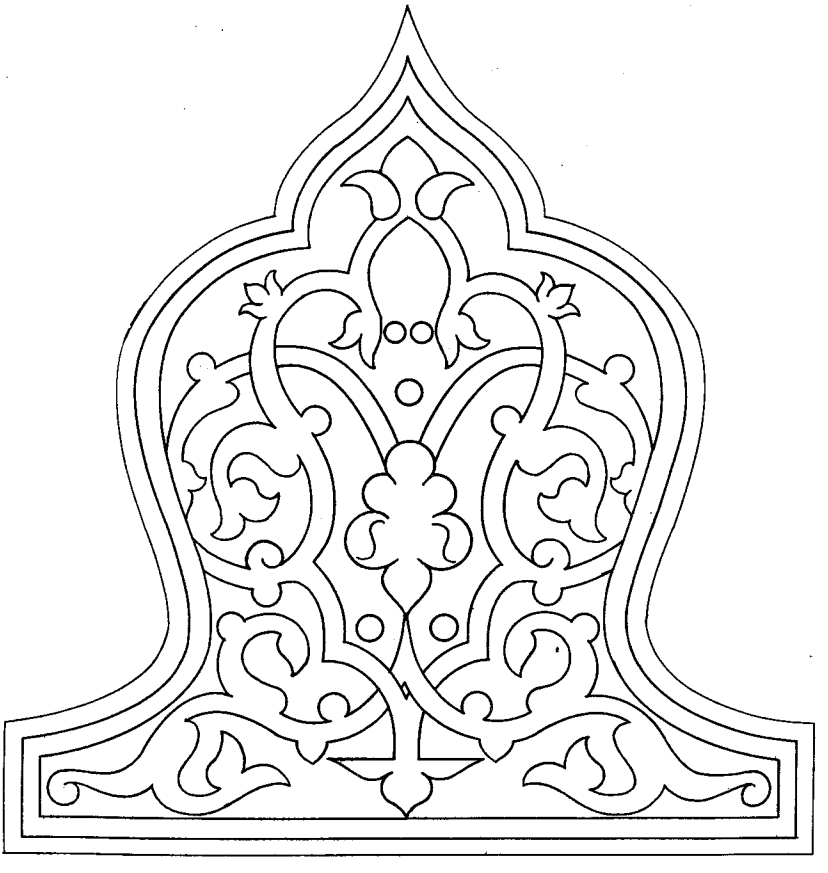
2. To this scale draw the plan and front elevation of a visiting card measuring 1½ inches by 3 inches and having little thickness.

3. On this visiting card print your full name, number and centre.

Geometrical instruments may be used.

INTERMEDIATE GRADE EXAMINATION

FREEHAND DRAWING



~GLAZED- TILE -

~ SIND ~

Intermediate Grade Examination.

5th Paper.

FRIDAY, 9TH OCTOBER 1936.

[11 A.M. TO 2 P.M.]

OBJECT DRAWING.

INSTRUCTIONS TO SUPERINTENDENTS.

(*a*) An imperial size drawing board is to be placed horizontally about 12 above the floor.

(*b*) A Frying pan (Kadhai) about 10⅝″ in diameter and 3¼″ high to be placed on the "Sigree".

(*c*) A "Sigree", about 8½″ in diameter and 9½″ high to be placed centrally on the imperial board.

(*d*) A "Barani", about 5½″ in diameter and 8″ high as shown in the sketches.

(*e*) A vegetable cutter (weli), about 14″ long, 2″ high and 3½″ wide as shown in the sketches.

(*f*) An oil pot (tin), about 8″ in diameter and 17¼″ high.

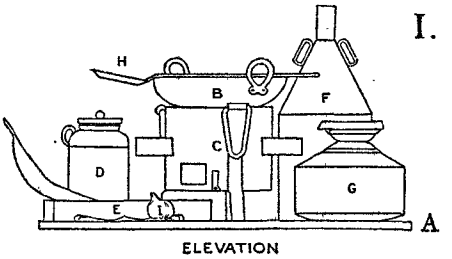
(*g*) Water vessel (copper) about 9″ in diameter, 8½″ high.

(*h*) A Sieve with handle (Zara), about 5¾″ in diameter and 19″ long.

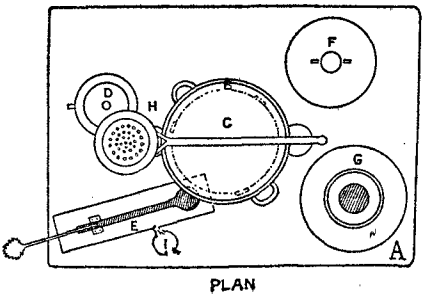
(*i*) An Onion.

It is not necessary to procure *new* articles; old ones will serve the purpose.

I.



ELEVATION



PLAN

If any of the articles mentioned cannot be procured, the Superintendent must use his discretion in substituting others. Full particulars of any changes should be given on a paper and enclosed *with the drawings.*

The candidates should be placed about nine feet away from the group of objects.

The accompanying sketches are intended to show clearly the position, etc., in which the objects to be drawn are to be placed. It is most important that they should not be seen by any of the candidates and that the objects are not made known to the candidates beforehand.

GENERAL INSTRUCTIONS.

[Immediately before the Examination commences the following *regulations are to be read to the candidates.*]

Before commencing your work you are required to write *in ink* legibly in English your name, number, school and centre in the *top right-hand corner* of the paper.

You may not have with you any books, notes or paper other than that supplied to you for use at this Examination.

Any drawings that show the slightest trace of the use of rulers or mechanical devices will be disqualified.

EXAMINATION PAPER.

[*Instructions to candidates* to be read out and also written on a board or boards placed in full view of the candidates.

You are required to make a drawing of the group of objects as you see them from where you are seated.

Your drawing is to be finished *either* in pencil-shading *or* in colour.

The pencil may be held between the eyes and the objects so as to estimate the apparent sizes of parts, but must not afterwards be laid upon the drawing paper in order to transfer thereto the measurements thus obtained.

All other forms of measuring or other mechanical devices are forbidden.

No credit will be given for very small drawings.

Intermediate Grade Examination.

6th Paper.

FRIDAY, 9TH OCTOBER 1936.

[3 P.M. TO 3-30 P.M.]

MEMORY DRAWING.

INSTRUCTIONS TO SUPERINTENDENTS.

GENERAL INSTRUCTIONS.

[Immediately before the Examination commences the following *regulations are to be read to the candidates.*]

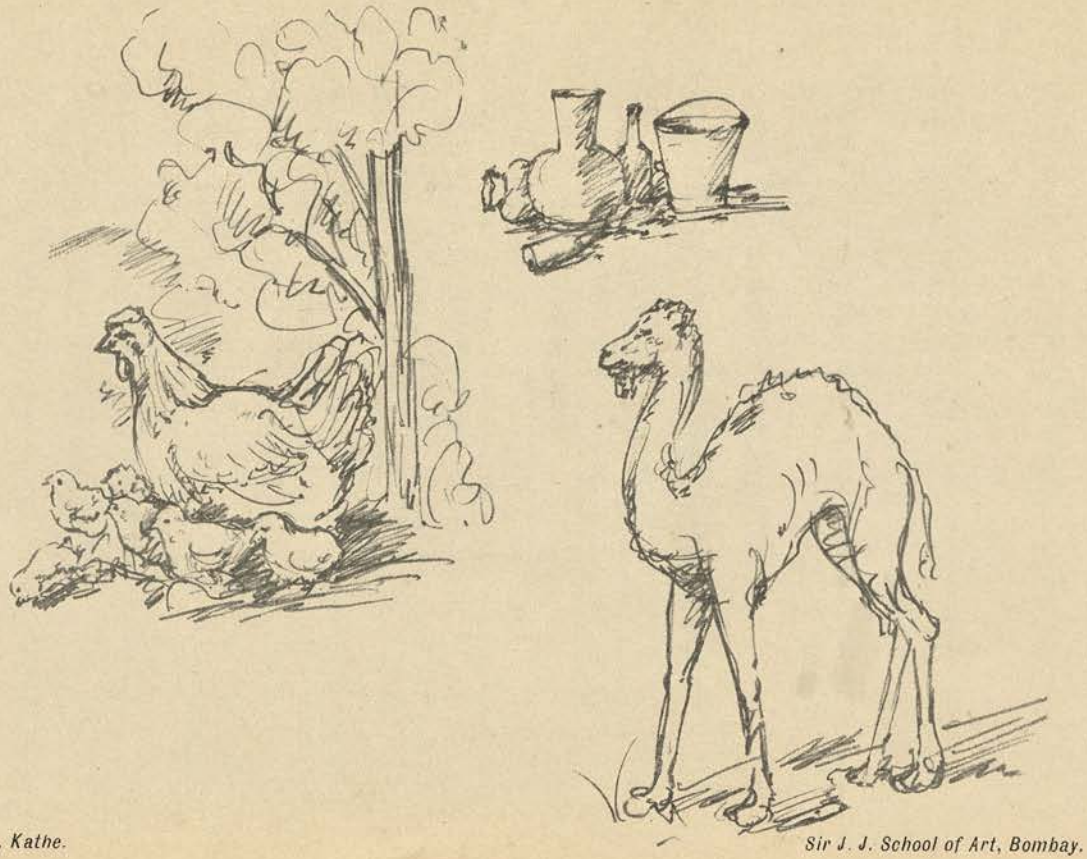
Before commencing your work you are required to write *in ink* legibly in English your name, number, school and centre in the *top right-hand corner* of the paper.

You may not have with you any books, notes or paper other than that supplied to you for use at this examination.

Any drawing that shows the slightest trace of the use of rulers or mechanical devices will be disqualified.

Intermediate Drawing Grade Examination.

MEMORY DRAWING.



B. M. Kathe.

Sir J. J. School of Art, Bombay.

EXAMINATION PAPER.

[*Instructions to candidates* to be read out and also written on a board or boards placed in full view of the candidates.]

Draw from memory any two of the following three subjects :—

1. Draw any group of objects based on Geometrical solids, such as cylindrical and conical forms.

2. A hen with her chickens under a tree.

3. Any animal.

Special note to Superintendents.—At the end of the time allowed for this paper *all* the answer papers of *each* candidate should be fastened together, arranged according to their numerical order and immediately forwarded (*packed flat*) under a sealed cover to the Inspector of Drawing and Craftwork, Old Custom House, Bombay. *The grade of the examination should be marked on the outside of the packet* (*vide* rules 31-34 of the general rules and instructions for the guidance of the Superintendents of Centres).

HIGHER ART EXAMINATIONS.

Elementary Examination in Drawing and Painting.

TUESDAY, 30TH MARCH 1937.

[10-45 A.M. TO 1-15 P.M.]

PERSPECTIVE.

1. Define the terms :—

Distance point, Principal Visual Ray, Plane of Projection, and Measuring Point. Illustrate your answer by means of diagrams.

2. Draw in perspective a building, of which the dimensions, plan, and elevation are given in the accompanying diagram. The door and windows are on one side of the building only ; the thickness of these need not be shown.

The nearest corner B is 5′ to the left of the spectator and 2′ within the picture. The side BC recedes at right angles to the $P.P.$

Distance of the eye in front of $PP = 12'$.

Height of the eye above $G.P. = 5'$.

(Scale = $\frac{1}{2}$ inch to the foot.)

Elementary Examination in Drawing and Painting.

TUESDAY, 30TH MARCH 1937.

[2-30 P.M. TO 3-30 P.M.]

MEMORY DRAWING.

Draw any two of the following :—

(*a*) A Bombay Policeman.

(*b*) A Donkey.

(*c*) A Dhobi.

(*d*) A baby in a cradle attended by his mother.

Elementary Examination in Drawing and Painting.

WEDNESDAY, 31ST MARCH 1937.

[10-45 A.M. TO 1-30 P.M. & 2-30 P.M. TO 5-15 P.M.]

PICTORIAL DESIGN.

Shape of the composition :—

1. A space 8″ × 10″: this can be treated either as an upright or horizontal composition.

Subject of the composition :—

(*a*) "A scene in an Indian Village." (Not less than 3 figures to be shown.)

Or

(*b*) "The Escape."

2. The general lines of the composition and the arrangement of the masses of light and shade are the important features to be considered, and not necessarily the accuracy of the details, though as many details as are desired may be incorporated in the composition.

3. The composition may be treated decoratively, or realistically, and may be done in Indian or Western style.

4. The composition must be executed in charcoal, chalk, or wash. It must be in black and white only.

5. No sketch may be removed from the examination hall.

Elementary Examination in Drawing and Painting.

THURSDAY, 1ST APRIL 1937

[10-45 A.M. TO 1-30 P.M. & 2-30 P.M. TO 5-15 P.M.]

HEAD FROM CAST.

Instructions to Candidates :—

1. Draw the cast placed before you in charcoal or chalk.

2. The outline and main masses of light and shade should first be drawn; then as much of the small details as can be done in the time.

3. The principal points to aim at are correctness in placing the head on the neck, proportions, masses of light and shade and outline.

4. No actual measurements may be taken, but foot-rule, pencil or charcoal stick may be used in taking proportional measurements. A plumb-line may be used.

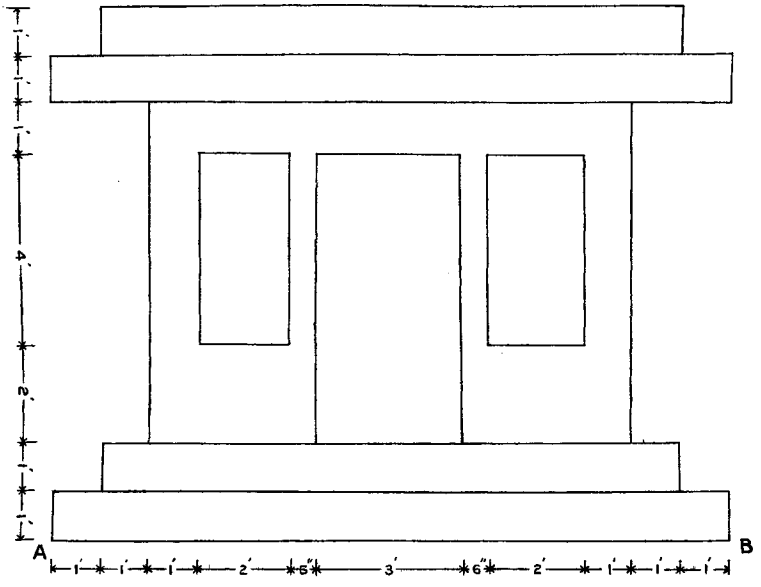
5. The head must be drawn as nearly life-size as possible. Small drawings will be disqualified.

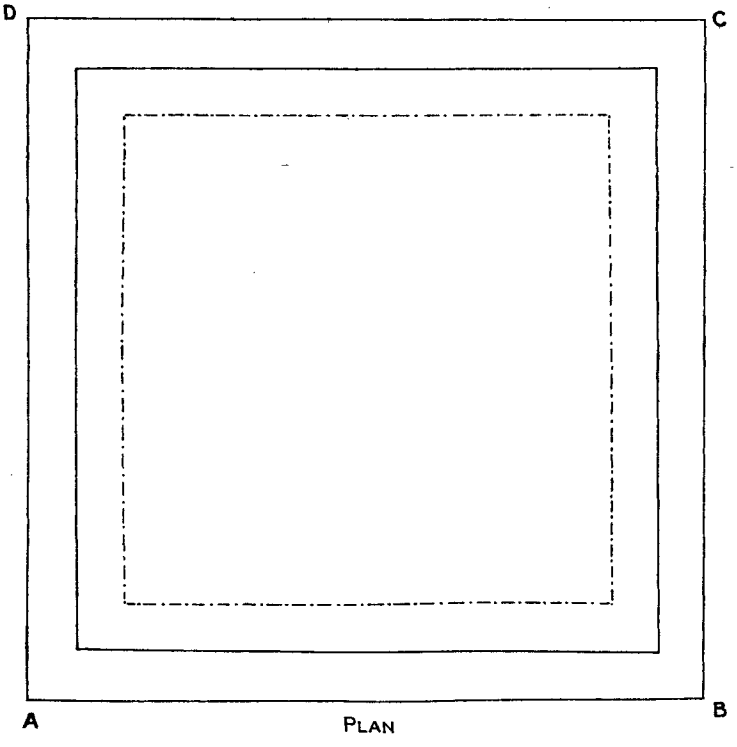
ELEMENTARY EXAMINATION IN DRAWING AND PAINTING.

PERSPECTIVE

1937.

ELEVATION

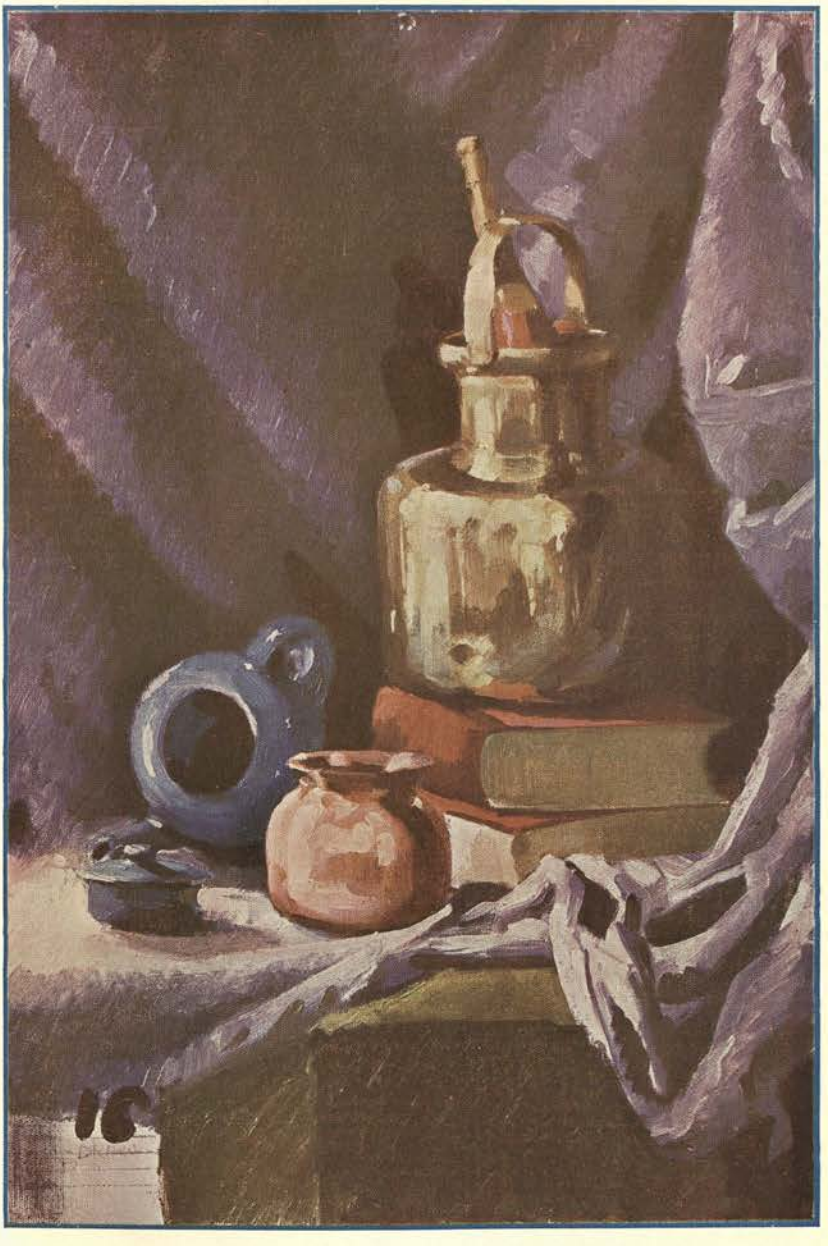




PLAN

Elementary Examination in Drawing and Painting.

STILL LIFE.



Kulkarni, M. Y. *Sir J. J. School of Art, Bombay.*

Elementary Examination in Drawing and Painting.

FRIDAY, SATURDAY AND MONDAY, 2ND, 3RD AND 5TH APRIL 1937.

[10-45 A.M. TO 1-30 P.M. & 2-30 P.M. TO 5-15 P.M.]

HEAD FROM LIFE.

Instructions to Candidates :—

1. Paint in oil or water-colour the head of the model placed before you.

2. Correctness in drawing, proportion and size are very important.

3. The same rule as regards mechanical measurements laid down in the instructions to candidates in the " Head from Cast " must be observed.

4. The head must be as near to life-size as possible. Small paintings will be disqualified.

5. The background and as much of the neck and shoulders as will fill the canvas must be painted in. In water-colour drawings a space not less than 24″ × 18″ on the paper must be filled in.

6. No drawings or materials except paint brushes for cleaning purposes must be removed from the examination hall during the course of the examination.

Elementary Examination in Drawing and Painting.

TUESDAY, WEDNESDAY AND THURSDAY, 6TH, 7TH AND 8TH APRIL 1937.

[10-45 A.M. TO 1-30 P.M. & 2-45 P.M. TO 4-45 P.M.]

STILL LIFE.

Instructions to Candidates :—

1. Draw and paint the group set before you from the point of view allotted. See that you keep this position.

2. The group must be painted so as to fill the canvas (half imperial size). Small drawings and paintings will be disqualified. In water-colour drawings a space 22″ × 14″ must be filled in.

3. You may draw the group on paper first, and transfer your drawing to canvas or paper for painting.

4. Measuring with pencil or brush only will be allowed.

5. No drawing or materials other than paint brushes, palettes and paint boxes may be removed from the examination hall while the examination is being held.

Intermediate Examination in Drawing and Painting.

FRIDAY, 12TH MARCH 1937.

[10-45 A.M. TO 1-45 P.M.]

PERSPECTIVE.

1. Show by diagrams, the following planes in perspective :—

Vertical Plane.
Horizontal Plane.
Oblique Plane.
Direct Ascending Plane.
Direct descending Plane.

2. What facts must be known in order to draw the representation of an object in perspective ?

3. The diagrams give the front and end elevation of a Dressing Table. Put this into perspective, having the front of the Table vanishing at 40° to the *P. P.* towards the left ; the nearest corner *A* upon the ground plane being 2 feet to the right of the centre and 1 foot within the picture. Show Drawer *B* as drawn out a distance of 1 foot.

The spectator's eye is 12 feet in front and 5 feet above the ground.

(Scale $\frac{3}{4}$ inch to 1 foot.)

Intermediate Examination in Drawing and Painting.

FRIDAY, 12TH MARCH 1937.

[2-45 P.M. TO 4-15 P.M.]

MEMORY DRAWING.

Subjects.

Note.—An attempt should be made to complete the drawing, and in any case the main masses of light and shade should be shown :—

A bhisty pouring out water.

A boy running.

Both subjects must be attempted.

Intermediate Examination in Drawing and Painting.

SATURDAY, MONDAY AND TUESDAY, 13TH, 15TH AND 16TH MARCH 1937.

[10-45 A.M. TO 1-30 P.M. & 2-30 P.M. TO 4-45 P.M.]

PICTORIAL DESIGN.

SHAPE OF THE COMPOSITION :—Space 18″ × 12″.

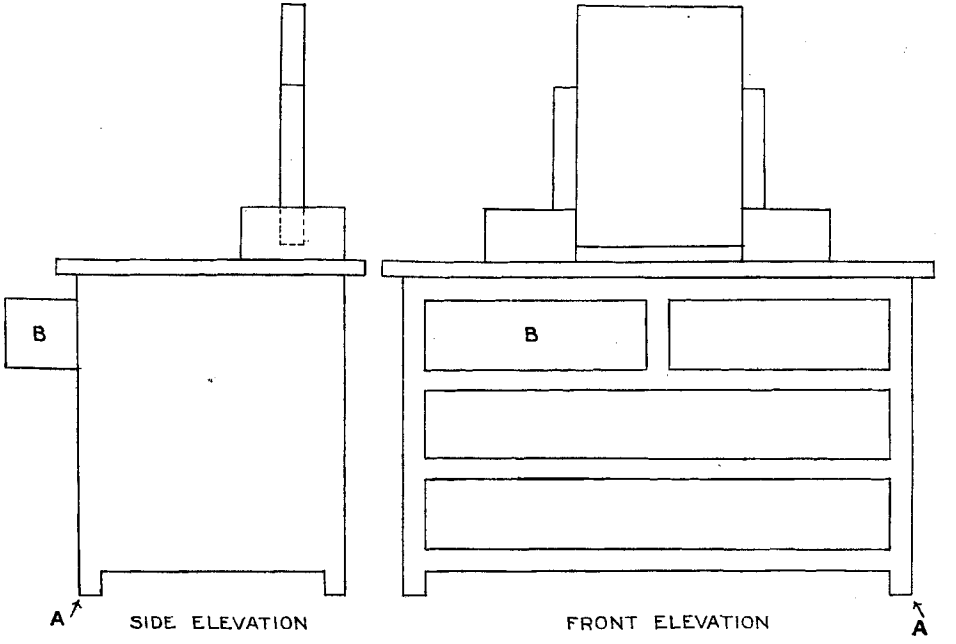
SUBJECT OF THE COMPOSITION :—"Peace (an allegory)" *Or* "Travellers".

NOT LESS THAN FIVE FIGURES.

INTERMEDIATE EXAMINATION IN DRAWING AND PAINTING.

PERSPECTIVE

1937.



2. The general lines of the composition and the arrangement of the masses of light and shade are the most important features to be considered, though as much finish should be incorporated in the composition as possible.

3. The composition should be treated decoratively and in colour; and may be done in Indian or Western style.

4. The composition may be executed in oils or water-colours.

5. A rough sketch of the composition must be made on a separate sheet of paper obtainable from the Supervisor of the examination, and this may be traced or transferred to the paper or canvas upon which the finished composition is painted, but this rough sketch must not be removed from the examination hall and must be pinned to the finished composition and handed to the Supervisor when the examination is completed.

6. Models will be provided from whom sketches may be made to assist in the drawing of figures of the composition. None of these sketches may be removed from the examination hall, but must be pinned to the completed composition, and handed to the Supervisor when the examination is finished.

Intermediate Examination in Drawing and Painting.

WEDNESDAY, 17TH MARCH 1937.

[10-45 A.M. TO 1-30 P.M. & 2-30 P.M. TO 5-15 P.M.]

FIGURE FROM CAST.

Instructions to Candidates :—

1. Draw the figure in charcoal or chalk.

2. The outline and main masses of light and shade should be first drawn, and afterwards as much detail added as can be done in the time.

3. The principal points to aim at are :—Correctness in the general pose of the figure; proportion; masses of light and shade; outline.

4. No actual measurements may be taken, but foot-rule, pencil or charcoal stick may be used in taking proportional measurements. A plumb-line may be used.

5. The height of the figure must not be *less* than 24 inches. Small drawings will be disqualified.

Intermediate Examination in Drawing and Painting.

THURSDAY, FRIDAY, SATURDAY, MONDAY AND TUESDAY,
18TH, 19TH, 20TH, 22ND AND 23RD MARCH 1937.

[10-45 A.M. TO 1-30 P.M. & 2-30 P.M. TO 4-45 P.M.]

PAINTING FROM LIFE.

Instructions to Candidates :—

1. Paint in oil or water-colour the figure before you.

2. The figure should be drawn *not less* than 24 inches high, though it may be larger Small paintings will be disqualified.

3. The same general observations and instructions apply as were given in the examination of " Figure from Cast ".

4. The whole canvas must be filled in, and a space not less than 24" × 18" must be filled on the paper for studies painted in water-colour.

5. The figure may first be drawn upon paper and then transferred to canvas, but no drawing or materials *except paint-brushes for cleaning purposes* may be removed from the examination hall while the examination is in progress.

Advanced Examination in Drawing and Painting.

FRIDAY, SATURDAY, MONDAY, TUESDAY AND WEDNESDAY,
THE 12TH, 13TH, 15TH, 16TH AND 17TH MARCH 1937.

[10-45 A.M. TO 1-30 P.M. & 2-30 P.M. TO 4-45 P.M.]

PAINTING FROM LIFE.

Instructions to Candidates :—

1. Paint in oil or water-colour the figure before you.

2. The figure should be drawn not less than 26 inches in height. Small paintings will be disqualified.

3. No actual measurements may be taken, and only foot-rule, pencil, charcoal, paint brush, or stick of a convenient length may be used in making proportional measurements. A plumb-line is allowed.

4. The whole canvas must be filled in and the background completely painted.

Advanced Examination in Drawing and Painting.

THURSDAY, FRIDAY, SATURDAY AND MONDAY,
THE 18TH, 19TH, 20TH AND 22ND MARCH 1937.

[10-45 A.M. TO 1-30 P.M. & 2-30 P.M. TO 4-45 P.M. DAILY.]

PICTORIAL COMPOSITION.

SHAPE OF THE COMPOSITION :—

A Panel 12" × 18", either upright or lengthwise. (Not less than five figures.)

SUBJECT OF THE COMPOSITION :—

" An Indian Festival."

Or

Scene at a Railway Station.

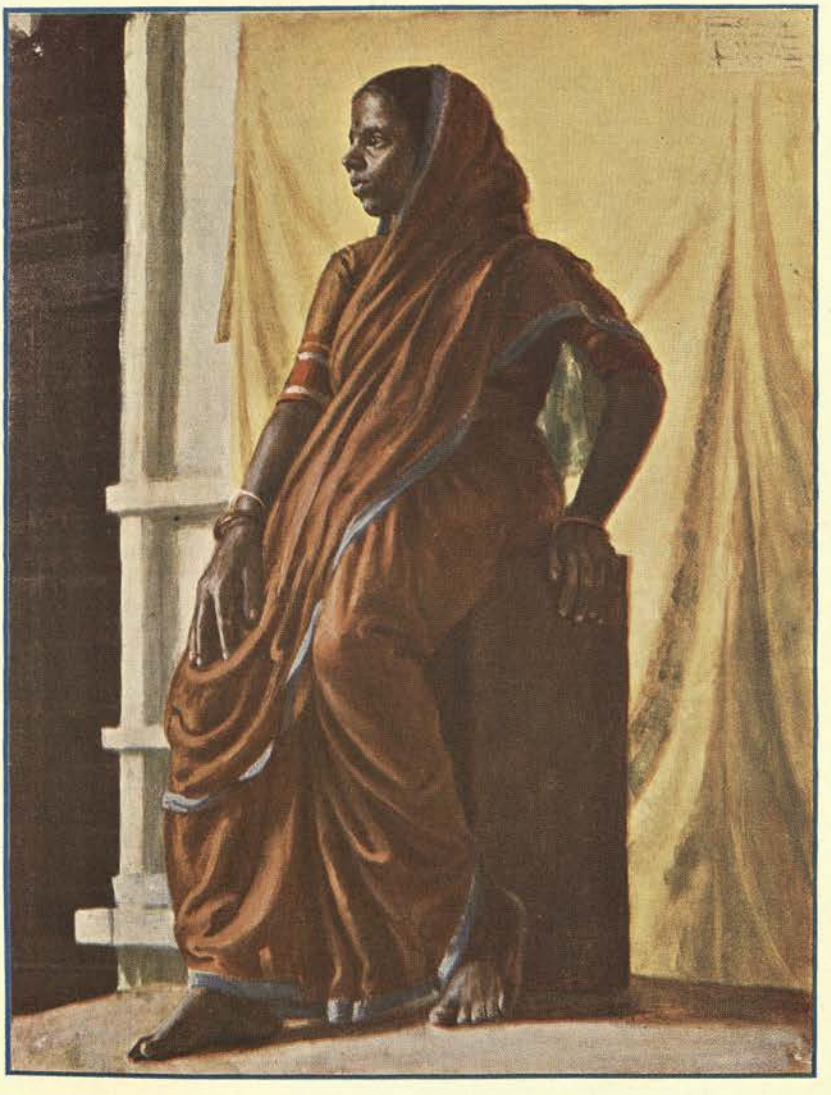
1. The general lines of the composition are the important features to be considered, and not necessarily the accuracy of the details, though as much finish as possible should be incorporated in the composition.

2. The composition chosen may either be treated decoratively or realistically.

3. The composition may either be executed in water-colour or oils, but it must be in colour.

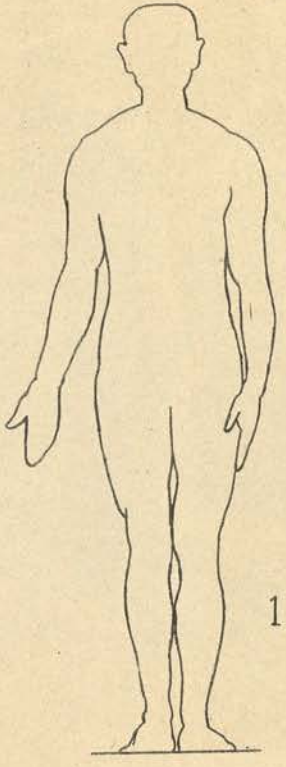
Advanced Examination in Drawing and Painting.

LIFE STUDY.

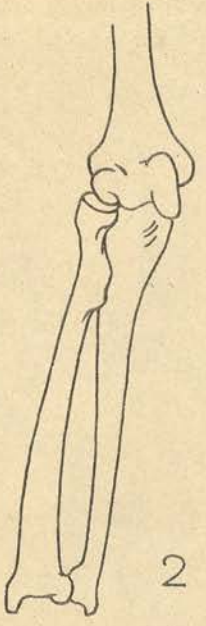


G. R. Kanade. *The Fine Art Classes, Poona.*

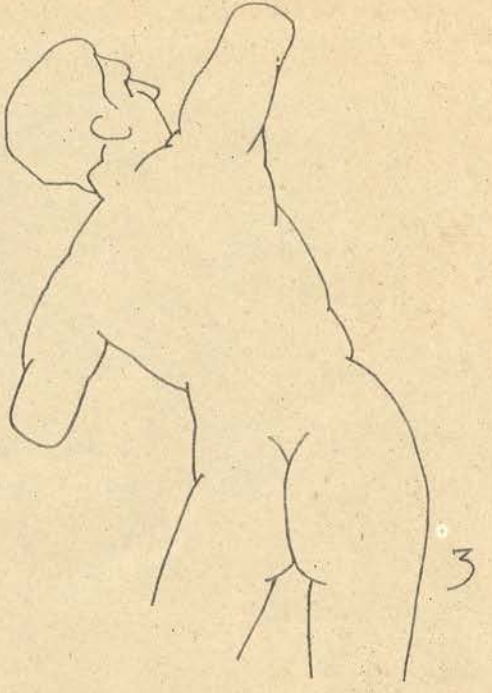
ADVANCED EXAMINATION IN DRAWING AND PAINTING
AND INTERMEDIATE EXAMINATION IN MODELLING.



1



2



3

ANATOMY 1937.

Advanced Examination in Drawing and Painting.

MEMORY DRAWING.

N. B. Kulkarni.

The Fine Art Classes, Poona.

4. A rough composition must be made on a separate sheet of paper, obtainable from the Supervisor of the examination, and this may, if desired, be traced or transferred on to the paper or canvas upon which the finished composition is painted. The rough sketch must not be removed from the examination hall, but must be pinned to the finished composition and handed to the Supervisor when the examination is completed.

5. Models will be provided from whom sketches may be made to assist in drawing figures for the compositions. These sketches may *not* be removed from the examination hall, but must be pinned to the completed composition and handed to the Supervisor when the examination is finished.

Advanced Examination in Drawing and Painting.

TUESDAY, 23RD MARCH 1937.

[10-45 A.M. TO 1-45 P.M.]

ANATOMY.

Instructions to Candidates :—

Four questions must be answered including Question No. 5 which is compulsory.

1. Copy the male figure shown in No. 1 diagram enlarging your drawing to 9″ in height. Fill in all the muscles. Having completed this you are required to draw over the same drawing in a strong line showing the differences which would occur in a female figure.

2. Diagram 2 shows the bones of the elbow joint and forearm. Complete the drawing showing the formation of the muscles in the particular view given.

3. Make two drawings of the front view of the Pectoralis major muscle, showing the muscle in its normal position, and secondly, when the arm is raised above the head.

4. Draw the outer side view of the foot showing the bone construction.

5. Draw a three-quarter front view of a male figure in the act of running, and show the muscles.

6. Draw any three views of the Deltoid muscle.

Draw any three views of the Gastrocnemius muscle.

Draw the bones in the torso shown in diagram 3.

No books or paper are to be brought into the examination hall. Any books or papers brought in through inadvertence should at once be given to the Superintendent or Supervisor before the examination papers have been distributed, otherwise the candidate retaining such books or papers will be disqualified.

Advanced Examination in Drawing and Painting.

TUESDAY, 23RD MARCH 1937.

[2-45 P.M. TO 4-45 P.M.]

MEMORY DRAWING.

Subjects.

Draw any two of the following subjects :—

(*a*) "A tailor sitting at his work."

(*b*) "A man playing tennis."

(*c*) "A woman holding a baby."

Note.—An attempt should be made to finish the drawings as far as possible and in any case the main masses of light and shade should be shown.

Diploma Examination in Drawing and Painting.

FRIDAY, 12TH MARCH TO WEDNESDAY, 21ST APRIL 1937.

[EXCEPTING SUNDAYS, 24TH, 26TH, 27TH, 29TH & 19TH APRIL 1937, PUBLIC HOLIDAYS.]

[10-45 A.M. TO 1-30 P.M. & 2-30 P.M. TO 4-45 P.M. DAILY.]

PRELIMINARY EXAMINATION.

There are two alternative subjects for this Examination, and candidates are at liberty to choose which they prefer to take. No candidate is allowed to attempt both subjects.

I

Execute in water-colours a sketch for a decorative panel. Size of the panel 5'-6" in height and 4' in width. The sketch should be proportionally on a half sheet of imperial paper.

The subject to be illustrated is :—

"Gathering Fruit".

There should be not *less* than five figures in the design.

The sketches are not to be removed from the examination room.

II

Execute in oils a sketch for an easel picture. The subject to be illustrated is :—

"A Scene from Indian History".

Size of picture 48" × 36". The sketch should be proportionally on a piece of canvas 12" × 19" in dimension.

There should be not *less* than five figures in the picture.

The sketches are not to be removed from the examination room.

FINAL EXAMINATION.

Carry out your sketch in oils on the canvas provided. The main features of the arrangements of the sketch must be adhered to, but the figures or details may be improved upon as the candidate desires. Models will be provided.

The composition may be executed in Indian or Western style.

The details as to the rules and regulations for the Preliminary and Final Examinations to be observed by candidates are printed on this paper below.

Rules for Candidates :—

Candidates must read and carefully observe the following rules and regulations :—

(1) Each candidate will take possession of the screened off "Studio" allotted to him.

(2) Candidates are forbidden to enter one another's "Studios".

If any candidate enters the "Studio" of any other candidate or attempts to look into it at any time during the whole period of the Examination, he is liable at the discretion of the Chairman to be disqualified from taking any further part in the Examination.

PRELIMINARY EXAMINATION.

(3) The Preliminary Examination will last four days from the 12th to 15th of March both days inclusive.

(4) No models will be allowed for this Examination ; and no sketches, studies or books are allowed to be brought into the examination rooms during this Examination.

(5) Candidates may do as many preliminary sketches (of the dimensions given) as they like, but none of the sketches and studies may be removed from the examination room.

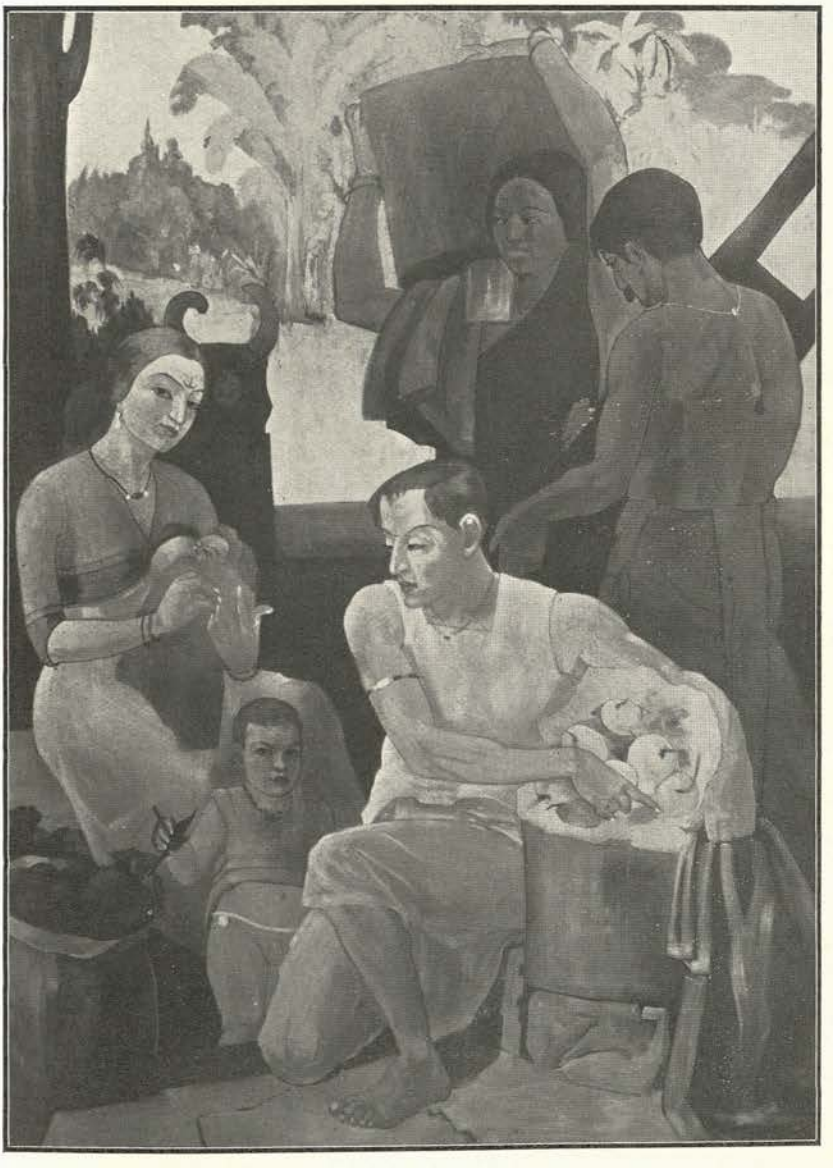
Diploma in Drawing and Painting.

MURAL PANEL.

Gadre, P. B. *Sir J. J. School of Art. Bombay.*

Diploma in Drawing and Painting.

MURAL PANEL.



Ganu, G. D.

Sir J. J. School of Art, Bombay.

(6) *On the first day of the Preliminary Examination a small rough key sketch in pencil, chalk or charcoal of the general arrangement of the composition must be made and handed to the Supervisor before the candidate leaves the examination room in the evening.*

FINAL EXAMINATION.

(7) Candidates may make sketches and studies outside, for landscape, background, groups of figures or any other details. For this purpose, candidates may absent themselves if they so desire as often as they wish; but they are warned that they do so at their own risk, as the Examiners will not under any circumstances extend the time allotted for the Examination.

(8) No candidate may make use of the model for more than 15 consecutive minutes *after* he or she has taken the pose required. The Supervisor will regulate the use of the Models.

Elementary Examination in Modelling.

FRIDAY AND SATURDAY, 12TH AND 13TH MARCH 1937.

[10-45 A.M. TO 1-30 P.M. & 2-30 P.M. TO 5 P.M.]

MODELLING FROM NATURE.

1. The size of the panel of clay should be 20″ × 12″.

2. Model the plant or flower before you. Your model may be executed in as high relief as you wish.

Note the character of the stems, and their junctions.

3. Candidates may make drawings of the plants in pencil to assist them in their modelling, but these studies must be handed in to the Supervisor and not removed from the Examination hall.

Elementary Examination in Modelling.

MONDAY, TUESDAY, WEDNESDAY, THURSDAY AND FRIDAY, 15TH, 16TH, 17TH, 18TH AND 19TH MARCH 1937.

[10-45 A.M. TO 1-30 P.M. & 2-30 P.M. TO 5 P.M.]

HEAD FROM CAST.

1. Model the cast of the head placed before you.
2. The model must be the same size as the original.
3. Actual measurements may be taken.

Elementary Examination in Modelling.

SATURDAY, MONDAY, TUESDAY AND THURSDAY, 20TH, 22ND, 23RD AND 25TH MARCH 1937.

[10-45 A.M. TO 1-30 P.M. & 2-30 P.M. TO 5 P.M.]

MODELLING DESIGN.

1. Model a panel 20″ × 12″ based upon the forms used in "Modelling from Nature".

2. A moulding of 2 inches wide should surround the panel.

3. Candidates may make sketches upon paper for their design, but these sketches must be handed to the supervisor and should not be removed from the Examination Hall.

To be cast—Two days being allowed for casting.

Intermediate Examination in Modelling.

FRIDAY, SATURDAY, MONDAY, TUESDAY, WEDNESDAY, THURSDAY, FRIDAY AND SATURDAY, 12TH, 13TH, 15TH, 16TH, 17TH, 18TH, 19TH AND 20TH MARCH 1937.

[10-45 A.M. TO 1-30 P.M. & 2-30 P.M. TO 5 P.M.]

FIGURE FROM CAST.

1. Model the figure placed before you.

2. The clay Model must be the same size as the original.

3. Candidates should pay close attention to the action and proportions of the model which are more important than the question of finish.

All candidates for the Intermediate Examination in modelling must appear for the Anatomy paper on Tuesday, the 23rd March 1937 from 10-45 a.m. to 1-45 p.m.

Intermediate Examination in Modelling.

MONDAY, TUESDAY, THURSDAY, TUESDAY, WEDNESDAY AND THURSDAY, 22ND, 23RD, 25TH, 30TH, 31ST MARCH AND 1ST APRIL 1937.

[10-45 A.M. TO 1-30 P.M. & 2-30 P.M. TO 5 P.M.]

HEAD FROM LIFE.

1. Model the head of the model placed before you.

2. The clay model must be the size of life.

3. Actual measurements may be taken.

Intermediate Examination in Modelling.

FRIDAY, SATURDAY, MONDAY, TUESDAY AND WEDNESDAY, 2ND, 3RD, 5TH, 6TH AND 7TH APRIL 1937.

[10-45 A.M. TO 1-30 P.M. & 2-30 P.M. TO 5 P.M.]

MODELLING DESIGN.

1. Model a panel, size 22″ × 18″.

2. A moulding 3 inches wide should surround the panel.

3. A figure or figures must form part of the design.

4. Candidates may make preliminary sketches upon paper at any time during the progress of the work, but such sketches must not be removed from the Examination Hall and must be left with the finished model at the conclusion of the Examination.

To be cast—Two days being allowed for casting.

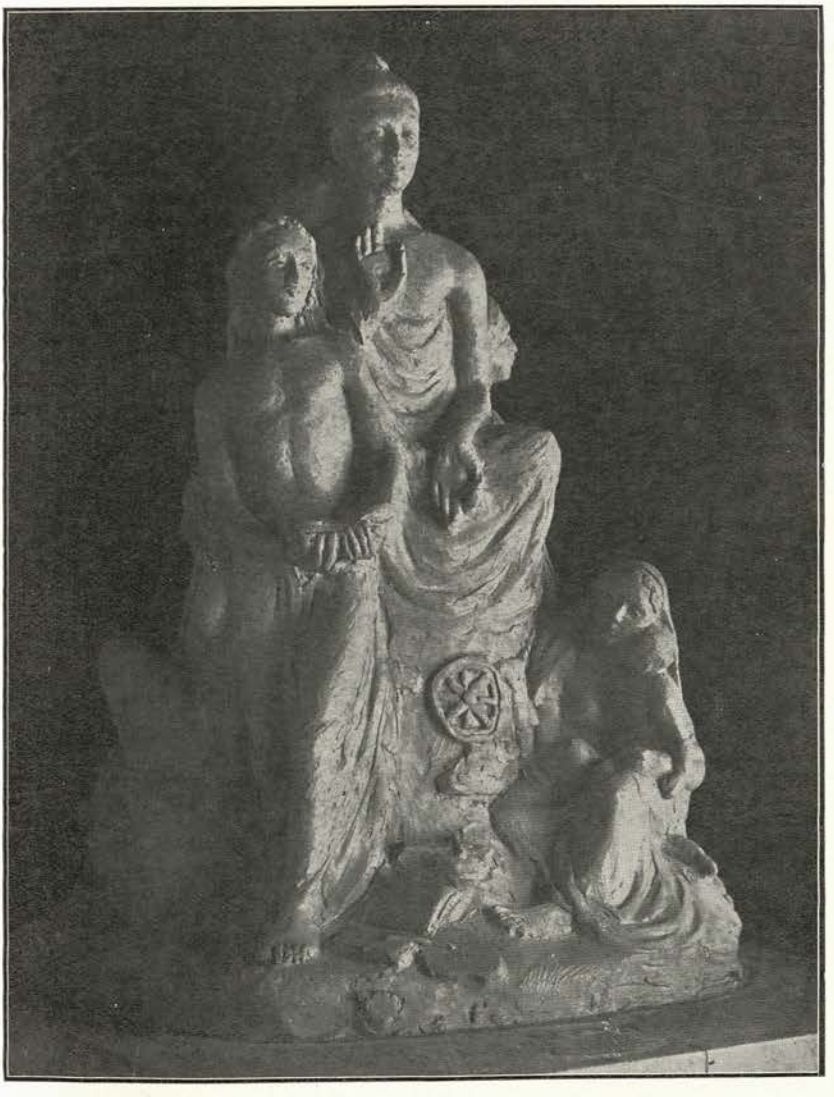
Intermediate Examination in Modelling.

MODELLED DESIGN IN RELIEF.

Joshi, M. R. *Sir J. J. School of Art, Bombay.*

Advanced Examination in Modelling.

"THE BLESSINGS OF PEACE."



Merchant, Y. D. *Sir J. J. School of Art, Bombay.*

Advanced Examination in Modelling.

RELIEF DECORATION.

Siddiqui, Ahmed Abdus Saleem.

Sir J. J. School of Art, Bombay.

Advanced Examination in Modelling.

FRIDAY, SATURDAY, MONDAY, TUESDAY, WEDNESDAY, THURSDAY FRIDAY AND SATURDAY, THE 12TH, 13TH, 15TH, 16TH, 17TH, 18TH, 19TH AND 20TH MARCH 1937.

[10-45 A.M. TO 1-30 P.M. & 2-15 P.M. TO 5-15 P.M.]

MODELLING FROM LIFE.

1. Model in clay the figure placed before you.

2. The model must not be less than 24 inches in height.

3. Actual measurements may be taken.

Advanced Examination in Modelling.

MONDAY, TUESDAY, THURSDAY. TUESDAY, WEDNESDAY, AND THURSDAY, 22ND, 23RD, 25TH, 30TH, 31ST MARCH AND 1ST APRIL 1937.

[10-45 A.M. TO 1-30 P.M. & 2-15 P.M. TO 5-15 P.M.]

MODELLING DESIGN IN THE ROUND.

1. Sketch in pencil a design for " The Blessings of Peace ".

   The group should be composed of not less than three figures; there may be more.

2. Model the above design in the round in clay.

   The height of the whole group should be 18 inches.

Advanced Examination in Modelling.

FRIDAY, SATURDAY, MONDAY, TUESDAY, WEDNESDAY AND THURSDAY, 2ND, 3RD, 5TH, 6TH, 7TH AND 8TH APRIL 1937.

[10-45 A.M. TO 1-30 P.M. & 2-15 P.M. TO 5-15 P.M.]

RELIEF DECORATION.

1. On a semicircular panel of clay diameter to be 36", model an Indian Decorative composition, which must include figures.

2. Two inches suitable moulding must be modelled surrounding the Panel.

3. The figures should be as large as possible.

Note.—Any sketches made separately must remain in the Examination Hall and be given up to the Superintendent at the end of the examination.

To be cast—Two days being allowed for casting.

Diploma Examination in Modelling.

FRIDAY, 12TH MARCH TO WEDNESDAY 21ST APRIL 1937
(EXCEPTING SUNDAYS AND 24TH, 26TH, 27TH, 29TH MARCH AND 19TH APRIL 1937 PUBLIC HOLIDAYS.)

[10-45 A.M. TO 1-30 P.M. & 2-30 P.M. TO 5-10 P.M.]

COMPOSITION IN LOW RELIEF.

SUBJECT :—" **Labour** ".

1. Sketch in pencil to scale, your design for the subject given above.

The panel may be done in Indian or Western style.

2. Composition must not contain less than six figures in different positions.

3. Model the above design in low relief on a horizontal panel measuring 42″ × 30″.

To be cast—Two days will be allowed for casting.

Three days will be allowed for the pencil design.

Drawing Teachers' Examination.

FRIDAY, 12TH MARCH 1937.

[10-45 A.M. TO 1-45 P.M.]

GEOMETRY AND PERSPECTIVE.

Instructions to Candidates :—

You are expected to attempt all the questions.

None of the drawings need be inked in.

Put the number of the question close to your answer in bold figures.

1. Inscribe an equilateral triangle in a pentagon the side of which must be two and a half inches.

Or

Construct a square equal in area to a triangle of any size.

2. Draw the plan and elevation of a cube of 3½″ sides standing on one edge, with its vertical faces inclined to the vertical plane at 40°, and its sloping faces inclined to the horizontal plane at equal angles.

3. Define the following :—

Trapezium, Tangent, Chord, Base of cone of rays.

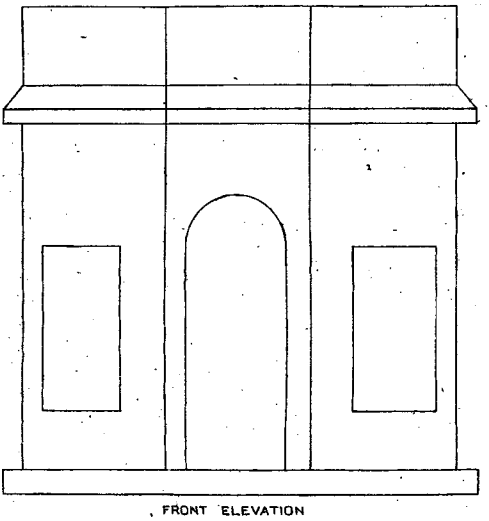
4. Show the perspective representation of full size details given in the accompanying diagram.

The nearest point *A* is 5′ to the left of the spectator and 2′ within the picture. The side *AB* receding towards the right at an angle of 40°. Scale ½″ to 1′. Distance of the eye in front of the Picture Plane is 12′. Height of the eye above the Ground Plane is 5′.

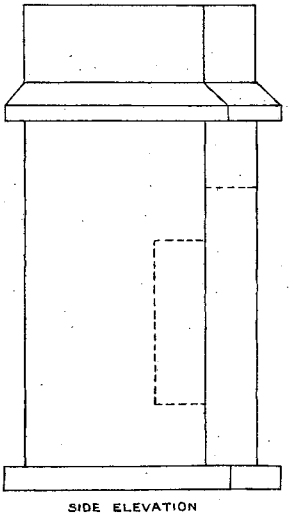
DRAWING TEACHER'S EXAMINATION.

PERSPECTIVE.

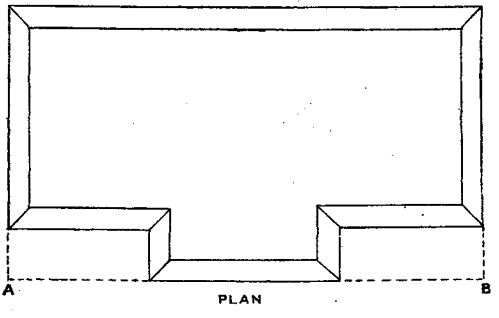
1937.



FRONT ELEVATION



SIDE ELEVATION



PLAN

Drawing Teachers' Examination.

FRIDAY, 12TH MARCH 1937.

[2-30 P.M. TO 4-30 P.M.]

BLACK BOARD AND LETTERING.

Lettering.

Instructions to Candidates :—

On a notice board, the shape and size of which is left to your discretion, arrange in Roman letters the following :—

"DRAWING IS A UNIVERSAL LANGUAGE."

State the scale to which your drawing is made.

Black Board.

On the board supplied illustrate the following story :—

A rapid sketch such as you would do before a class of young children is what is required.

A shepherd boy who watched a flock of sheep near a village, brought out the villagers three or four times by crying out, "wolf ! wolf ! " and when his neighbours came to help him, laughed at them for their pains. The wolf, however, did truly come at last. The shepherd boy, now really alarmed, shouted in an agony of terror : "Pray, do come and help me ; the wolf is killing the sheep ; " but no one paid any heed to his cries, nor rendered any assistance. The wolf, having no cause of fear, took it easily, and lacerated or destroyed the whole flock. There is no believing a liar, even when he speaks the truth.

Drawing Teachers' Examination.

SATURDAY, 13TH MARCH 1937.

[10-45 A.M. TO 1-45 P.M.]

NATURE DRAWING.

Instructions to Candidates :—

Represent in colour as truthfully as possible the natural plant supplied.

Also give separate drawings showing conventional and decorative treatments of the same.

Drawing Teachers' Examination.

SATURDAY, 13TH MARCH 1937.

[2-45 P.M. TO 4-45 P.M.]

WRITTEN EXAMINATION.

Instructions to Candidates :—

All questions to be attempted. Your answer should be precise and to the point.

1. How can drawing be taught in the most badly housed rural school ?

2. Make a sketch of a group of three objects suggested by the shapes of the following three Geometrical figures :—

Rectangular prism, Sphere, and Cylinder ; and state for what standard you consider the group suitable.

3. State how would you link up the drawing lessons with the lives, habits, and surroundings of the pupils ?

4. How would you propose the additions and alterations in the present room in which you are working, if it is to be an ideal drawing class room ?

Drawing Teachers' Examination.

MONDAY, 15TH MARCH 1937.

[10-45 A.M. TO 1-45 P.M. & 2-45 P.M. TO 4-45 P.M.]

DESIGN.

Instructions to Candidates :—

Copy the diagram according to the space indicated and fill it with a geometrical pattern or a floral design, suitable for a wooden plate.

The design may be coloured suitable for its purpose.

Drawing Teachers' Examination.

TUESDAY, 16TH MARCH 1937.

[10-45 A.M. TO 1-45 P.M. & 2-45 P.M. TO 4-45 P.M.]

OBJECT DRAWING & LIGHT AND SHADE.

Instructions to Candidates :—

You are required to make a shaded drawing in pencil of the group of objects before you as they appear from the point of view in which you are seated.

After drawing in the objects you should block in the masses of light and shade of the whole group and then carefully finish as much as possible.

The pencil may be held between the eye and the objects so as to estimate the apparent sizes of parts, but must not afterwards be laid upon the drawing paper in order to transfer thereto the measurements thus obtained.

All other forms of measuring or other mechanical devices are forbidden.

No credit will be given for small drawings.

Drawing Teachers' Examination.

WEDNESDAY, 17TH MARCH 1937.

[11-45 A.M. TO 12-45 P.M.]

MEMORY DRAWING.

Instructions to Candidates :—

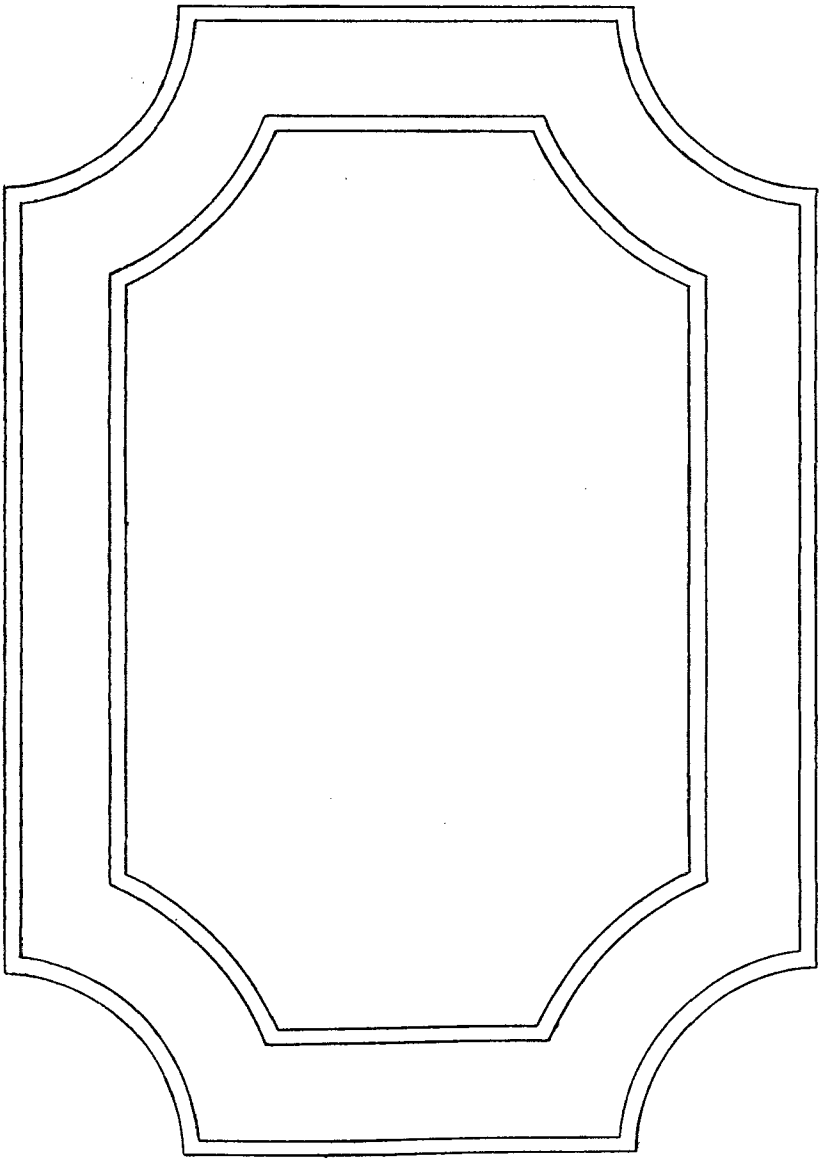
Draw from memory the object you have drawn in the paper on " Object Drawing & Light and Shade ". All details as far as possible to be clearly shown.

No credit will be given for small drawing.

DRAWING TEACHER'S EXAMINATION.

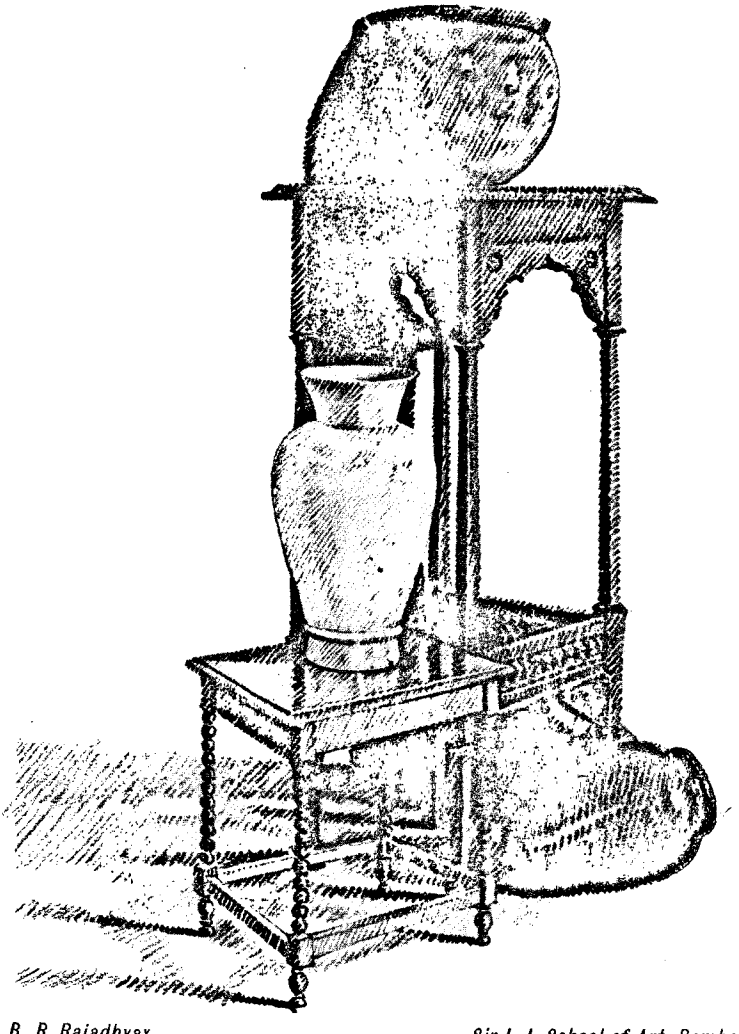
DESIGN

1937.



Drawing Teachers' Examination.

OBJECT DRAWING.



B. R. Rajadhyax. *Sir J. J. School of Art, Bombay.*

Drawing Teachers' Examination.

WEDNESDAY, 17TH MARCH 1937.

[2 P.M. TO 4-15 P.M.]

CLAY MODELLING.

Instructions to Candidates :—

1. On the board provided you are required to model in clay full size the specimens given to you.

2. You are also required to model in clay one or more articles commonly seen by the School children of 5 and 6 years of age.

The size of the model is left to your discretion.

Drawing Masters' Examination.

FRIDAY, 12TH MARCH 1937.

[10-45 A.M. TO 1-30 P.M. & 2-30 P.M. TO 5-10 P.M.]

ORNAMENT FROM CAST.

Instructions to Candidates :—

You are required to make a shaded drawing in pencil, charcoal, chalk or water-colour monochrome of the cast placed before you.

You should block in the masses of light and shade of the whole cast, and afterwards carefully finish as much as possible.

The chalk-holder, pencil or ruler may be used to estimate the relative proportions of the parts of the cast to be drawn by holding it between the eye and the cast. All other forms of measuring, ruling or other mechanical means are strictly forbidden.

No credit will be given for small drawings.

Drawing Masters' Examination.

SATURDAY AND MONDAY, THE 13TH AND 15TH MARCH 1937.

[10-45 A.M. TO 1-30 P.M. & 2-30 P.M. TO 5-10 P.M. DAILY.]

STILL LIFE.

Instructions to Candidates :—

(*a*) On the board provided arrange the objects supplied to you in a group. Credit will be given for good arrangement.

(*b*) Paint the group you have arranged upon the canvas or paper supplied.

Drawing Masters' Examination.

TUESDAY, 16TH MARCH 1937.

[10-45 A.M. TO 1-30 P.M.]

WRITTEN EXAMINATION.

Instructions to Candidates :—

All questions to be attempted. Your answers should be precise and to the point.

1. Give a brief account of the condition of the Industrial Arts of your District and state what steps you would recommend to improve the position of the various craftsmen.

2. Explain the following aspects :—

Expression, Representation, and an Instrument of Culture.

3. How would you teach Elementary Perspective for beginners; and state your reasons.

4. Make a Drawing syllabus with correlation of Hand-work to be taught for the Infant and First Standard in the Primary School.

Drawing Masters' Examination.

TUESDAY, 16TH MARCH 1937.

[2-30 P.M. TO 5-10 P.M.]

NATURE DRAWING.

Instructions to Candidates :—

Represent in colour as truthfully as possible the natural specimen supplied.

Also give separate drawings showing conventional and decorative treatments of the same.

Drawing Masters' Examination.

WEDNESDAY, 17TH MARCH 1937.

[10-45 A.M. TO 1-30 P.M. & 2-30 P.M. TO 5-10 P.M.]

DESIGN.

Instructions to Candidates :—

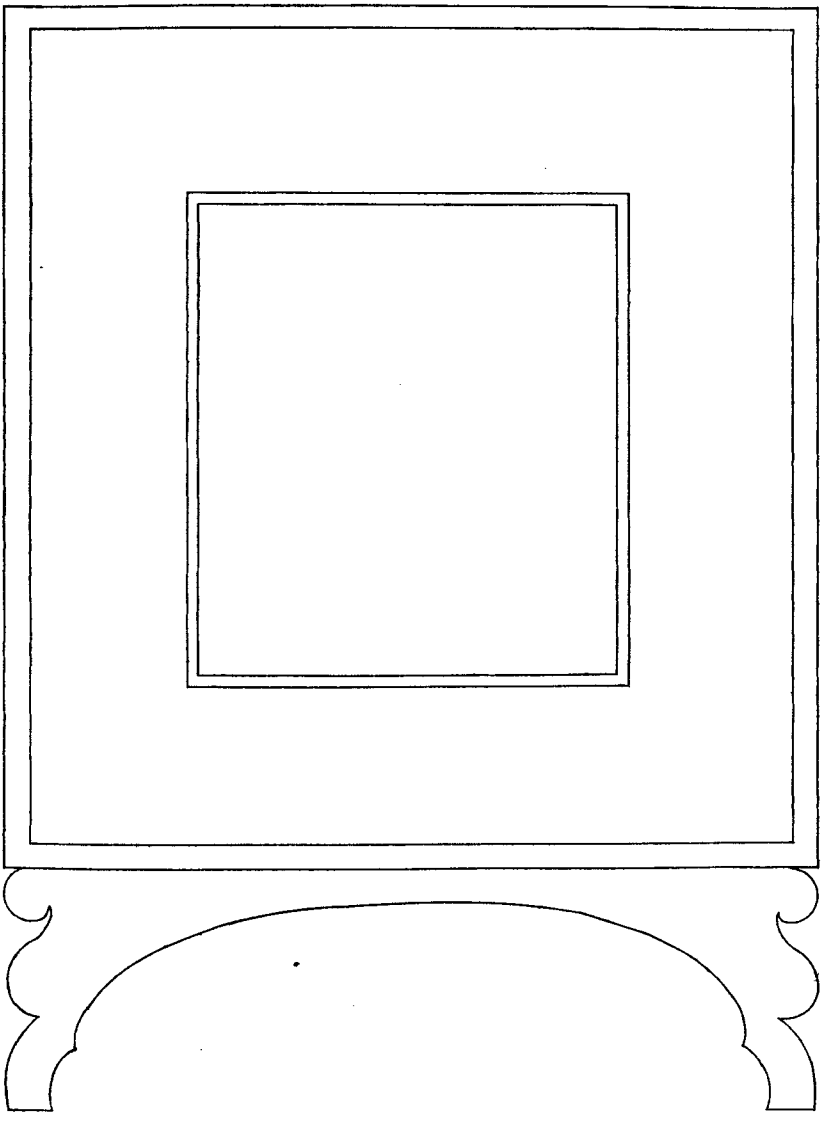
Make a design full size according to the space indicated in the diagram, and fill it with a geometrical pattern or a floral design, suitable for a photo frame.

The colouring is left to your own choice.

DRAWING MASTER'S EXAMINATION.

DESIGN

1937.



Art Masters' Examination.

FRIDAY, 12TH MARCH 1937.

[10-45 A.M. TO 1-30 P.M. & 2-15 P.M. TO 5-15 P.M.]

DESIGN.

(1st Paper.)

Instructions to Candidates :—

Make a design to fill a circular space 14″ in diameter, to represent one of the following :—

(i) Justice.

(ii) Peace.

The composition should contain five figures at least. The design may be executed in Monochrome or Black and White and must be suitable for reproduction.

Art Masters' Examination.

SATURDAY, 13TH MARCH 1937.

[10-45 A.M. TO 1-30 P.M. & 2-15 P.M. TO 5-15 P.M.]

DESIGN.

(2nd Paper.)

Instructions to Candidates :—

You must select one (and only one) of the following subjects :—

SUBJECT A.

Design in colours a Poster suitable for a firm dealing in one of the following :—

(*a*) Artists' Materials.

(*b*) Sports' Requisites.

(*c*) Photographic Materials.

State the scale to which your drawing is made.

SUBJECT B.

Make a design half full size for a presentation Casket to be executed in metal. The size of the Casket is left to your choice but must not be more than 18″.

SUBJECT C.

Make a design to fill a quatrefoil of semicircular arcs inscribed in a square which is an opening in a stone wall for ventilation. The diagonal of the square is 4′. The design is to be carried out in stone or metal. Give the scale to which your drawing is made.

SUBJECT D.

Make a design for a carved teak wood table with Indian Ornament.

State the scale to which your drawing is made.

Art Masters' Examination.

MONDAY, 15TH MARCH 1937.

[10-45 A.M. TO 11-45 A.M.]

MEMORY DRAWING.

Instructions to Candidates :—

You are required to draw from memory any two of the following subjects in any medium :—

(*a*) A blacksmith at work.

(*b*) A railway porter carrying luggage.

(*c*) A fisherwoman carrying a basket of fish.

(*d*) A carpenter at work.

(*e*) A cock fight.

Art Masters' Examination.

MONDAY, 15TH MARCH 1937.

[11-45 A.M. TO 1-45 P.M.]

WRITTEN PAPER.

Instructions to Candidates :—

N.B.—All questions should be attempted.

1. Explain the following terms, giving small sketches from nature and ornament, illustrating your answers :—

   Radiation, Contrast, variety, Unit, Repetition and Superimposed.

2. Explain the following :—

   (*a*) Realistic art.

   (*b*) Decorative art.

   (*c*) Applied art.

3. State the main characteristics of :—

   (*a*) Hindu architecture.

   (*b*) Mohomedan architecture.

4. In what way, if any, should the method of teaching drawing differ in—

   (*a*) Primary schools ?

   (*b*) Secondary Schools ?

   (*c*) Art Schools ?

Art Masters' Examination.

TUESDAY AND WEDNESDAY, THE 16TH AND 17TH MARCH 1937.

[10-45 A.M. TO 1-30 P.M. & 2-30 P.M. TO 5-10 P.M.]

STILL LIFE.

Instructions to Candidates :—

1. You are required to arrange the objects supplied to you in a group upon the cloth which is also to be used as a background. Credit will be given for good arrangement.

2. Paint the group you have arranged, upon a canvas which must not be less than 22 inches in length.

Art Masters' Examination.

THURSDAY, FRIDAY AND SATURDAY, THE 18TH, 19TH AND 20TH MARCH 1937.

[10-45 A.M. TO 1-30 P.M. & 2-30 P.M. TO 5-10 P.M. DAILY.]

PAINTING FROM LIFE.

Instructions to Candidates :—

1. Paint the figure placed before you, *not smaller* than 24 inches in height.

2. The paper or canvas supplied must be completely filled in.

3. A foot-rule, pencil, brush, or plumb-line may be used to estimate the proportions of the figures; other forms of measuring are forbidden.

4. Finish is not essential. The points which should receive attention are Proportion, Action and the masses of light and shade.

Art Masters' Examination.

MONDAY, 22ND MARCH 1937.

[10-45 A.M. TO 1-30 P.M. & 2-15 P.M. TO 5-15 P.M.]

FIGURE FROM CAST.

Instructions to Candidates :—

(*a*) The drawing should be done in line with black chalk, charcoal, carbon pencil, or black lead pencil.

(*b*) The drawing should not be less than 24 inches in height.

(*c*) The height or place of the horizontal line (indicating the level of your eye) must be marked on the right hand of the drawing paper supplied to you.

(*d*) A foot rule, pencil, chalk holder or plumb-line may be used to estimate the proportions of the figure to be drawn; other forms of measuring are forbidden.

(*e*) Write at the side of the drawing the proportions of the different parts of the figure to its total length, such as the head, width of shoulders, width of waist, length from knee to the sole of foot, and such other part as may be important.

Elementary Examination in Architecture.

THURSDAY, 18TH MARCH 1937.

[9 A.M. TO 12-30 P.M.]

GEOMETRY AND SCIOGRAPHY.

Note.—Diagrams "A" and "B" accompany this paper.

1. Draw, to a scale of $\frac{1}{4}$" to a foot, as accurately as possible, in plan and elevation, the frontage of the building illustrated in the accompanying diagram "A" including the staircase on the left side and up to and including three openings of the arcade.

2. On the front elevation and the plan below it of diagram "B" draw accurately the shades and shadows, assuming the source of light to be at an angle of 45 degrees from the right and, also, 45 degrees with the horizon. Render the shades and shadows in a light black tint.

Elementary Examination in Architecture.

THURSDAY, 18TH MARCH 1937.

[2 P.M. TO 5-30 P.M.]

PERSPECTIVE.

Note.—Diagram "C" accompanies this paper.

1. Set up a perspective of the building shown in plan, elevation and section on the accompanying diagram "C". The spectator's eye being assumed to be 30 ft. in front and 10 ft. to the left of the point marked "X" on the diagram and 9 ft. above the ground level.

The position of the picture plane is left to the discretion of the candidate but the picture should well fill an Imperial sheet of paper, i.e. 20" × 27".

Elementary Examination in Architecture.

FRIDAY, 19TH MARCH 1937.

[9 A.M. TO 11 A.M.]

SURVEYING AND LEVELLING.

Note.—Diagram "D" accompanies this paper.

The accompanying diagram shows a site at the bend in a hill road. It is drawn to a scale of about 20'-0" to the inch and the levels are shewn by faint dotted contour lines taking the plinth of the southern-most building as the 100 foot datum.

1. Compute the area of the plot shewn in the diagram in square yards and the plinth area of each of the three buildings in square feet.

2. Describe in detail and indicate on the diagram itself exactly how you would proceed to survey such a site, by using only ranging rods, a chain, a cross staff and a steel tape, show clearly the main triangulation lines you would select and, also, the offsets you would take along the various survey lines to obtain the lines of the road, and the positions of the buildings and of the trees. Mention any other method by which a survey could be made by the use of more accurate instruments, if they were available.

3. How do you think the contour lines on the site plan were obtained? Name the instruments you would use if you had to produce such a contour plan.

GOVT. of BOMBAY
ARCHITECTURAL EXAMS., 1937.

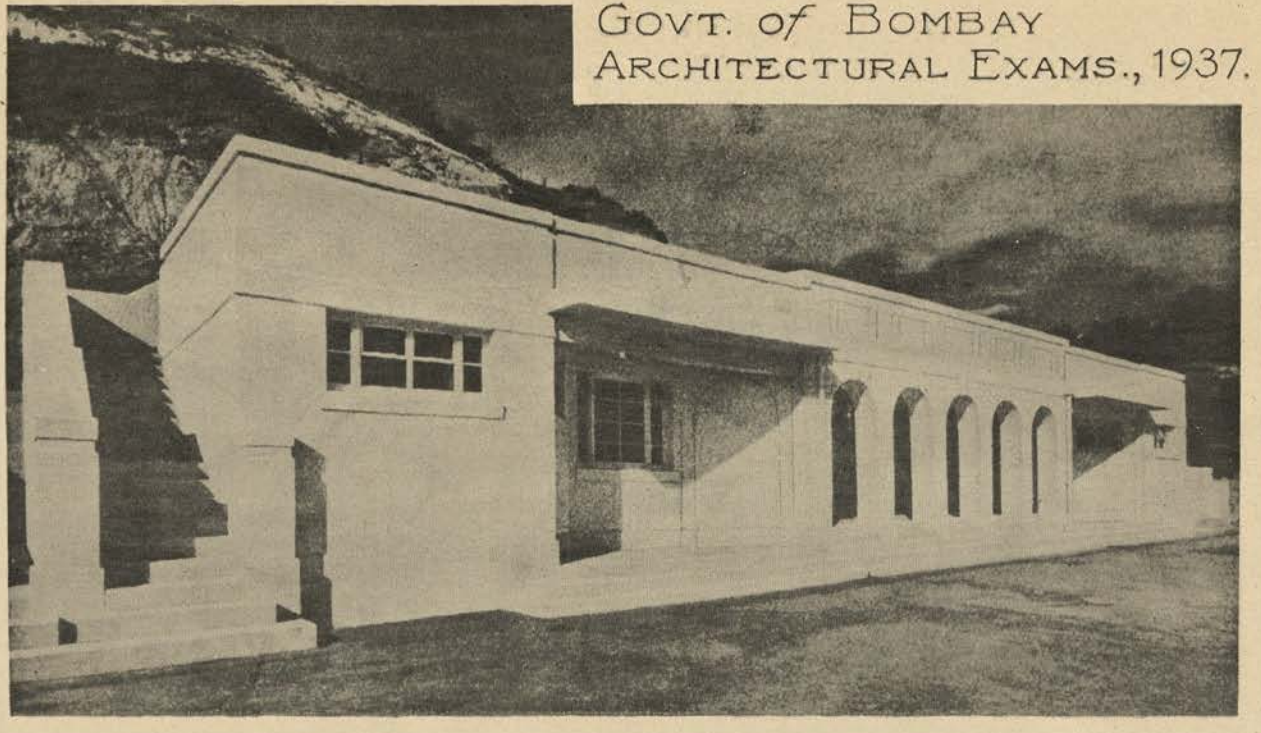
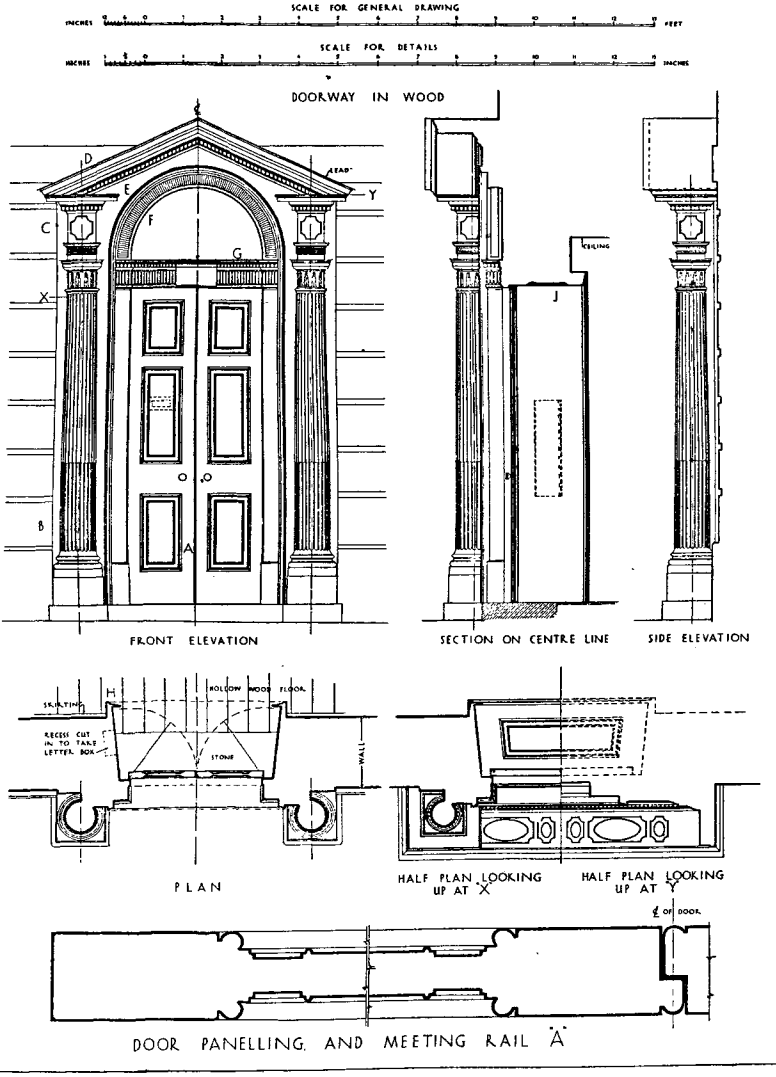


DIAGRAM A.

GEORGIAN DOORWAY TO Nº 18 BETHEL STREET, NORWICH.



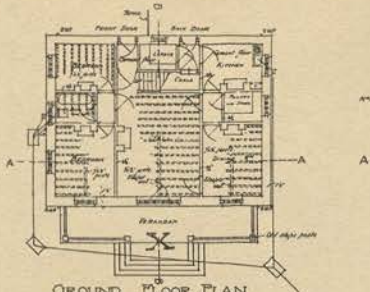
GOVERNMENT OF BOMBAY
ARCHITECTURAL EXAMINATIONS. 1937.

DIAGRAM B

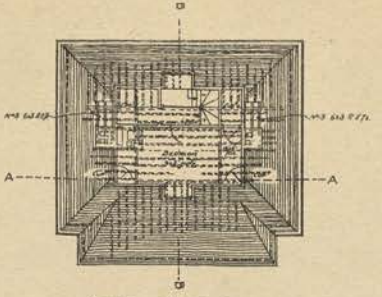
HOUSE FOR MISS WOODLEY. PRINCETOWN. DEVON.

N° 1.

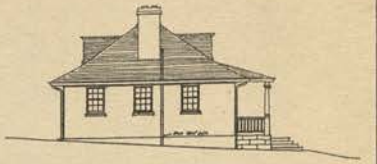
SCALE OF FEET.



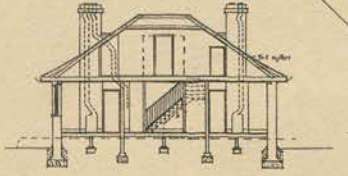
GROUND FLOOR PLAN



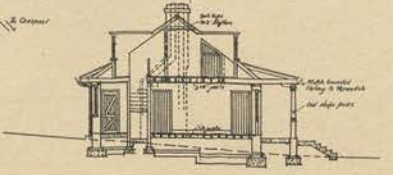
ATTIC & ROOF PLAN



SIDE ELEVATION



SECTION AA



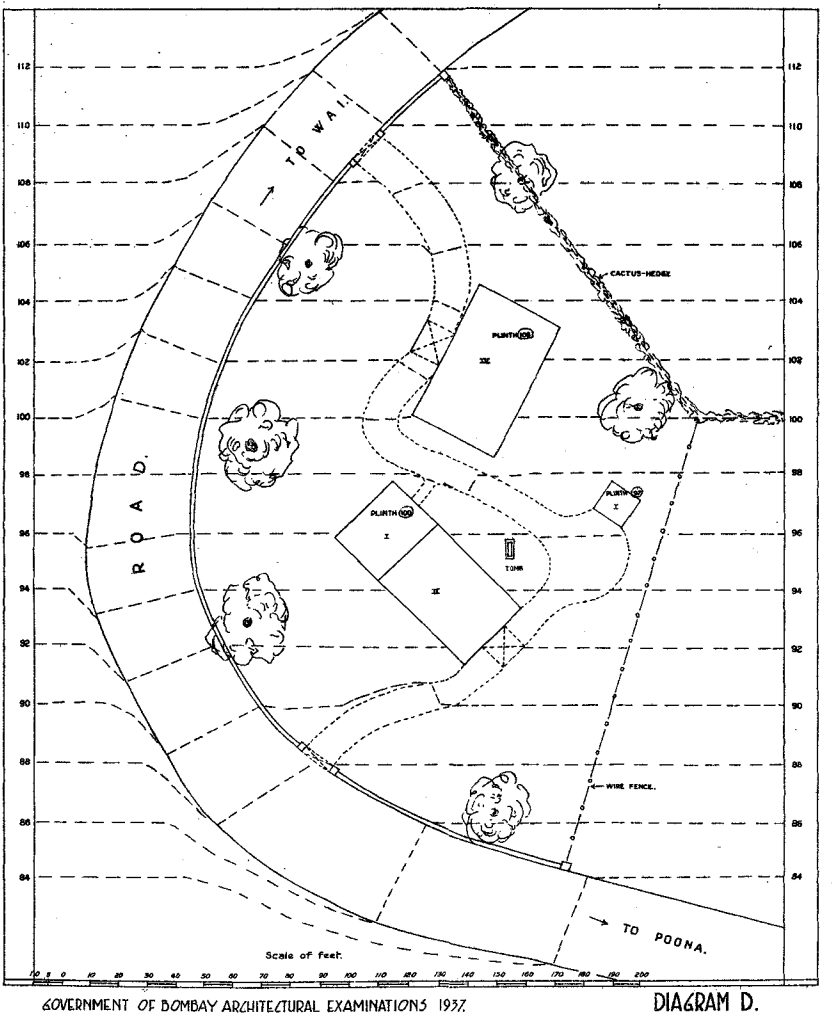
SECTION B.B.

FRONT ELEVATION

BOMBOOWALA & CO., PATEL
ARCHITECTS
41 RUSSELL SQUARE W.C.

GOVT. OF BOMBAY
ARCHITECTURAL
EXAMS., 1937.

DIAGRAM C.



GOVERNMENT OF BOMBAY ARCHITECTURAL EXAMINATIONS 1937.

DIAGRAM D.

Elementary Examination in Architecture.

FRIDAY, 19TH MARCH 1937.

[11-15 A.M. TO 12-30 P.M.]

TRACING.

Note.—Diagram "E" accompanies this paper.

Make a linen tracing in ink of half the elevation and part plan shewn on Diagram "E".

Elementary Examination in Architecture.

FRIDAY, 19TH MARCH 1937.

[2 P.M. TO 5-30 P.M.]

BUILDING CONSTRUCTION, CARPENTRY AND DRAWING TO SCALE FROM SKETCHES.

Note.—Four questions to be attempted; of which one must be No. 1.

Diagram "A" accompanies this paper.

1. Draw, to a scale of ¼" to a foot, plan, elevation and section of the building illustrated in the accompanying diagram "A", including the stairway on the left and up to and including two of the arched openings towards the centre. The plinth of the building and the steps up to the plinth height should be in stone and the super-structure above it should be in brick. The windows should be fitted with glazed shutters to open out. Indicate on your drawing all masonry, brick and teak wood joints.

2. Draw, to a scale of 1½" to a foot, plan, elevation and section of a suitable wood weathershade over the first window opening illustrated in diagram "A" projecting 4 ft. from the wall face and supported on teak wood brackets. Indicate all carpentry joints on your drawings.

3. Describe the different types of brick bonding and illustrate your answer by 1" scale alternate plans and elevations of the different types of brick bonding in connection with a rectangular corner of a building having a three-brick wall on one side and a two and a half brick wall on the other.

4. Draw half-full size details of a teak wood hand rail resting on a wrot iron railing and a teak wood newel post. The newel post is square in plan and three inches wider than the hand rail. Show all joints in plan, elevation and section.

5. Draw, to a scale of 1½" to a foot, a section through a teak wood upper floor and external stone masonry wall of a building having a window opening down to the floor level, fitted with a wrot iron grille and teak wood shutters in the lower half of the opening. Show carefully all the teak wood and masonry joints from 3 ft. above the floor level to 3 ft. below it.

Elementary Examination in Architecture.

SATURDAY, 20TH MARCH 1937.

[9 A.M. TO 12-30 P.M.]

FREEHAND DRAWING AND PRACTICAL ORAL EXAMINATION IN SURVEYING AND LEVELLING.

FREEHAND DRAWING.

A window opening is 6'-0" wide and 2'-6" high from the top of its cill to the springing of the four centred arch which spans its opening. The lower centres of the arch are one foot to the left and one foot to the right of the vertical axis (or centre line) of the window and at the level of its cill; the upper centres are two feet to the right and left of

the same vertical axial line and at the level of the springing of the arch. The window opening is to be filled in with a pierced stone jalli whose pattern is to be based on, either, a vine, or, a palm tree motif.

Draw the window opening in elevation to ¼ full size and design the jalli pattern making sure that none of the apertures are large enough to allow the entrance of the larger common animals or birds into the building.

Note.—It will suffice if half of the jalli is drawn in full detail and if dotted lines, showing the analysis of the general lines of the pattern, are traced out on the other half of the elevation.

Elementary Examination in Architecture.

SATURDAY, 20TH MARCH 1937.

[2 P.M. TO 5-30 P.M.]

MODELLING.

Note.—The cartoon prepared by each Candidate in the morning for his freehand paper will be returned to him in the afternoon by the Supervisors while the candidate is preparing his clay.

The candidate is then to model half the jalli designed this morning in clay but to half full size, or double the scale of his cartoon. The size of the lump of clay required will therefore be about 18″ wide by about 30″ high and 2″ thick which is sufficient to show the relief of the jalli pattern clearly if it is modelled down to the wood of the back-board wherever full piercing is intended in the design.

Intermediate Examination in Architecture.

THURSDAY, 18TH MARCH 1937.

[9 A.M. TO 12-30 P.M.]

THE APPLICATION OF THE ORDERS—Paper No. I.

Morning Session.

Note.—Diagram " E " accompanies this paper.

The diagram illustrates the facade of a building in London based on the Classic style of architecture.

1. Draw in elevation to a scale of 1″ to the foot, one bay (i.e., two columns with their entablature and balustraded parapet) of the Ionic Order which projects from the central portion of the main building as indicated.

2. Draw to half-full-size the front and two side elevations of the capital of the outer column of the same colonnade and, to the same scale, the plan of this capital, looking up.

3. Draw in full detail, indicating your suggestion as regards the relief, the centre 2′-6″ length of the enriched band above the 2nd floor windows of the centre block.

4. Draw a detail to ¼ full size of the springing of the main pediment of the central block, showing the junction of the horizontal and raking cornices and the contour of the mouldings of each, quite clearly. Design a suitable acroterion block and ornament to stand above the springing of the pediment to the same scale.

Intermediate Examination in Architecture.

THURSDAY, 18TH MARCH 1937.

[2 P.M. TO 5-30 P.M.]

THE APPLICATION OF THE ORDERS—Paper No. 2.

Afternoon Session.

Note.—Diagram " E " accompanies this paper.

1. Design on tracing paper, to the same scale as the diagram, a suitable elevation for a similar building supposing it stood on the West side of an important street in an Indian City. Only such modifications are to be shown on your tracing as you consider desirable in view of Indian climatic conditions and, in this connection, you should mention the particular city in India to which you consider your modified design would be most appropriate.

2. Give a detail of the centre three bays of the centre block of your modified scheme for the full height of the building to ½" scale and render it in the natural colours of the materials you intend to use and also cast the shadows sufficiently to indicate the projections, if any, you propose introducing.

Intermediate Examination in Architecture.

FRIDAY, 19TH MARCH 1937.

[9 A.M. TO 12-30 P.M.]

MATERIALS AND APPLIED CONSTRUCTION—Paper No. I.

Morning Session.

N.B.—Only three questions should be attempted of which question No. 4 is compulsory.

1. Draw, to a scale of ¼" to a foot in plan, elevation and section a teakwood carriage porch adjoining the main entrance of a residential building and covered with a Mangalore tiled roof.

2. Draw, to a scale of 1" to a foot, detailed plan, elevation and section of a square clock turret resting on a sloping tiled roof of a public building. The turret is to be constructed in teak wood and each side is to be 5 ft. wide and 6 ft. high above the ridge and roofed with a sloping roof having an angle of 60 degrees and covered with slates. Show clearly the construction at the junction of the main roof timbers with the timbers of the tower.

3. Draw, to a scale of ½" to a foot, in plan, elevation and section the details of a stone balcony, projecting 4 ft. from the wall face of a stone building and supported on stone brackets. Indicate on your drawings all the stone joints.

4. An entrance door is eight feet wide with a semi-circular head, the height being 10 ft. from the floor to the springing of the arch. The floor level is 3'-6" from the ground level and the wall is faced with cutstone work on the outside and lime plaster on the inside. The entrance is fitted with teakwood shutters and fanlight, in addition to a wrot iron gate and grille. Draw in plan, elevation and section to a scale of ¼" to the foot, showing all the necessary details; including teakwood and masonry joints and, also, full size details of mouldings, sufficient to execute the work satisfactorily.

5. Draw to a scale of 3" to a foot the details of all mouldings and timber joints including the fixing of slates, finial, eaves boards, etc., in connection with the answer to question No. 2.

Intermediate Examination in Architecture.

FRIDAY, 19TH MARCH 1937.

[2 P.M. TO 5-30 P.M.]

MATERIALS AND APPLIED CONSTRUCTION—Paper No. 2.

Afternoon Session.

N.B.—Only three questions are to be attempted, one of which must be No. 3.

1. Draw to a scale of 1″ to a foot details of an entrance gate 8 ft. wide, to the compound of a residential building, of wood construction and illustrate all joints with careful isometric sketches drawn to a larger scale. The gates themselves to be of teak wood construction hung to masonry piers.

2. Describe the different joints used in carpentry for lengthening teak wood beams and illustrate your answer by careful drawings.

3. Draw to a scale of ½″ to a foot a queen post trust, for a span of 40′, carrying a tiled roof, fitted with a gutter to take the rain water from the eaves and illustrate all joints by careful large scale sketches.

4. Give a list of materials necessary for making a water-proof terrace, suitable to be used, on occasion, for dancing. Illustrate your answer by a large scale section through the terrace.

Intermediate Examination in Architecture.

SATURDAY, 20TH MARCH 1937.

[9 A.M. TO 12-30 P.M.]

HISTORY.

Note.—Not more than four questions to be attempted of which 1 and 4 are compulsory.

1. Sketch carefully in plan and elevation only two of the following four buildings :—

(*a*) The Tower of the Winds, Athens.

(*b*) The Church of Santa Sophia, Constantinople.

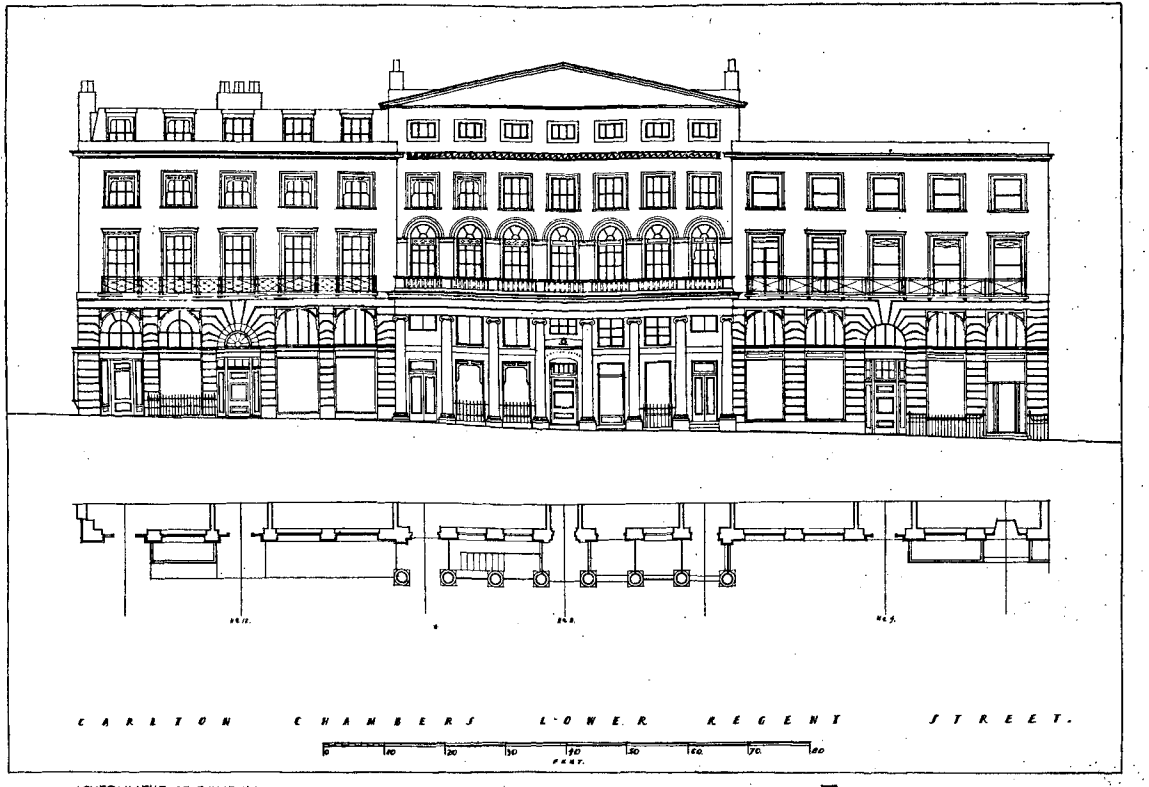
(*c*) The Basilica of Constantine, Rome.

(*d*) The Temple of Vesta, Tivoli.

Give a sketch to a fairly large scale of a capital from each of the two buildings selected.

2. Trace the change from a trabeated to an arcuated style during the Classic Roman period. Illustrate your answer by at least four sketches showing this development clearly.

3. Compare by a sketch in plan, elevation and section a typical Greek temple with a typical Hindu temple of somewhat similar dimensions.



GOVERNMENT OF BOMBAY
ARCHITECTURAL EXAMINATIONS 1937

DIAGRAM E

4. Give the plan, elevation and section of a good example of a small traditional house from any district in India with which you are familiar. Give a typical piece of ornament, or decoration, that is characteristic of the same locality. Name the locality.

5. Sketch to large scale a fully developed shikhara from an Indian temple and analyse its construction in both plan, section and elevation.

6. Describe shortly the development of Roman vaulting, explaining the significance of both the barrel and intersecting groined vaults and their combined use in one building.

7. Draw carefully in elevation, plan and section, to 1″ scale, a typical treatment for an entrance doorway and its door to—

(*a*) a Greek temple,

and (*b*) an Indian temple.

Advanced Examination in Architecture.

THURSDAY, 18TH MARCH 1937.

[MORNING SESSION—9 A.M. TO 12-30 P.M.]

[AFTERNOON SESSION—2 P.M. TO 5-30 P.M.]

ANALYTICAL STUDY.

Notes.—Diagram "D" accompanies this paper.

At the bend of a road leading up the Ghats an ancient Moslem tomb has been discovered and the Community have decided to purchase the site, to demolish the existing buildings except the tomb and to build a little mosque to be in charge of a mullah, with another man to take care of the garden and, also, to act as general guard and caretaker.

The mosque itself is not to cover more than an area of 75′ × 65′, including the liwan facing West about 65′ × 25′, a cloister about 12′-6″ wide and an Entrance hall on the East about 15′ × 15′. It is to be designed in a simple adaption of the Gujarat Mohamedan style. The Mullah's cottage will consist of two rooms, each about 15′ × 15′, a kitchen about 10′ × 10′, a bathroom, a general store and a sitting verandah. The caretaker will have a separate block consisting of a single room, with cooking place and nahani, about 15′ × 15′, a general store-room about 10′ × 10′ and a verandah. The remainder of the site is to be laid out as a garden but the existing trees, indicated on the site plan, are to be preserved.

Drawings required :—

(*a*) A tracing of the site plan from the diagram indicating the position of the mosque, the two dwellings and the garden lay-out.

(*b*) A plan, elevation and section of the mosque itself to ¼″ scale, indicating the architectural treatment very clearly.

(*c*) A plan, one section and one elevation of each of the two dwellings to ⅛″ scale.

Advanced Examination in Architecture.

FRIDAY, 19TH MARCH 1937.

[9 A.M. TO 12-30 P.M.]

QUANTITY SURVEYING AND ESTIMATING.

Notes.—Diagram "C" accompanies this paper.

1. Name the materials you propose should be used for the building illustrated in diagram "C".

2. Take out quantities, including the timber and tiles, etc., necessary to carry out the roof work only as illustrated in diagram "C" and write an abstract of the same.

3. Price the bill of quantities prepared in your answer to question No. 2 at what you consider the present market rates for the work and name the district to which these prices are applicable.

4. Work out the approximate cost of the building illustrated in diagram "C" basing your estimate on the cubic rate.

Advanced Examination in Architecture.

FRIDAY, 19TH MARCH 1937.

[2 P.M. TO 5-30 P.M.]

STRESSES AND STRAINS.

N.B.—Not more than four questions are to be answered but all candidates must attempt question No. 1.

Notes.—Diagram "F" accompanies this paper.

1. Steel roof trusses as shown in diagram "F" cover a span of 30 feet and are spaced at 10 feet centre to centre. The combined dead and live load may be assumed at ½ cwt. per square foot. Draw the stress diagram from vertical point loads (wind pressure need not be taken into consideration) and show clearly in a table the amount and nature of the stresses in the members of one truss.

2. A Reinforced cement concrete floor, carrying a superimposed live load of 100 lbs. per square foot, consists of a number of bays, each bay being 10 feet by 16 feet, the longer of the two lengths being the span of the main beams. Calculate one of the beams and the adjacent floor slab and indicate the placement of the reinforcing bars.

3. A continuous Rolled Steel beam, 24 feet clear span between abutments, has a steel stancheon placed centrally between the two abutments and carries a load of 2 tons per foot run. Assuming the stancheon is 10 feet high with fixed ends, calculate approximately the size of the stancheon you would adopt, allowing for a normal compressive stress of 6 tons per square inch of section. Give a sketch of the stancheon proposed which need not be a standard section.

Calculations of the beam are not required.

4. Discuss the chief factors in Eulers, Gordons, Rankines and any other formulæ and state how they influence the resultant answers in respect of any particular column calculations.

5. Design the foundations of a brick pier 8 feet high to carry a load of 60 tons, the subsoil being capable of taking not more than ½ ton per square foot. The pier and the foundations must be clearly shown with all calculations.

6. Describe the meaning of the terms stress and strain, illustrating a stress-strain diagram for steel, and mention the important points in the diagram which would lead you to form an opinion of the steel.

GOVT. of BOMBAY,
ARCHITECTURAL EXAMS., 1937.

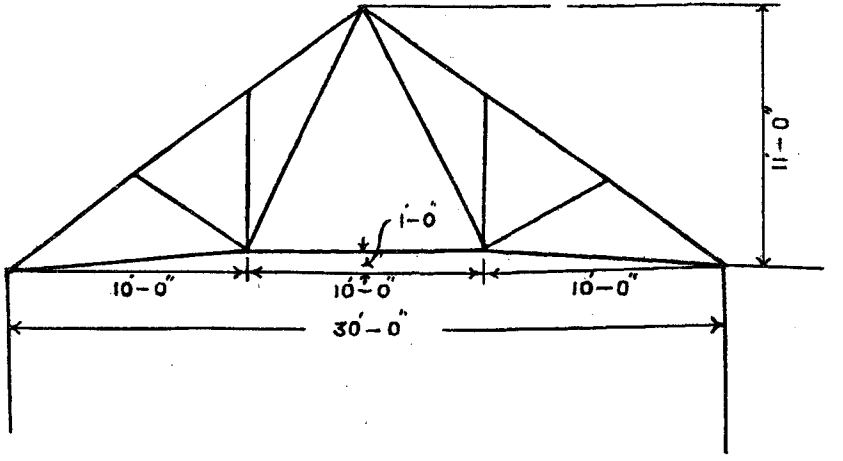


DIAGRAM "F."

Advanced Examination in Architecture.

SATURDAY, 20TH MARCH 1937.

[9 A.M. TO 12-30 P.M.]

HISTORY.

N.B.—Not more than four questions to be attempted of which 2 and 4 are compulsory.

1. Trace the influences from which a charactistically Indian Mohamedan style arose in this country.

2. Describe in some detail, giving the approximate date and the name of the architect, one only of the four buildings named below and sketch its plan, elevation and section clearly.

(*a*) The Ricardi Palace at Florence.

(*b*) The Church of Santa Maria della Salute at Venice.

(*c*) St. Paul's church at Covent Garden, London.

(*d*) The Banqueting Hall of Whitehall Palace, London.

3. Describe in some detail the general planning and, especially, the dome treatment of, either, St. Peter's Cathedral at Rome, or St. Paul's Cathedral in London and illustrate your answer by careful sketches.

4. Name four distinct districts in India where a charactistically local style arose during the Mohamedan rule and describe fully one such district, giving a list of the principal buildings and a plan, elevation and section of one of the most important of the buildings named.

5. Design, to $\frac{1}{8}$″ scale, a Mohamedan Gateway in plan, section and elevation, the plan being about 20′-0″ square. State on what actual building you have based your design.

6. Draw, side by side, on the same sheet an 1″ detail of a Gothic, Renaissance and Moghul window about 5′-0″ wide and 10′-0″ high. Indicate clearly its plan below each drawing.

Examination for the Government Diploma in Architecture.

FRIDAY, 2ND APRIL 1937.

[9 A.M. TO 12 NOON.]

PRINCIPLES OF DESIGN AND COMPOSITION.

N.B.—Only three questions to be attempted.

1. Describe and illustrate the principal points that should be taken into consideration to produce a satisfactory front elevation of a building whose plan forms an "E" shaped frontage. What difference would it make if the frontage is of "H" shape? Illustrate your answer by sketches giving one example which you consider suitable in each case.

2. Describe what you understand by the term "Expression of purpose and material" in Design and give two sketches illustrating a Post Office Building built in brick which, in your opinion, in one case serves as an example of good "Expression of purpose and material" in design and in the other does not express either its purpose or material truthfully.

3. Draw, to a scale of 1" to a foot, a window opening 4' × 6' and divide the opening into a number of suitable panels and fill in each panel with a separate design of perforated jalliwork in harmony with the others. Trace the same panels a d fill them with different designs which, in your opinion, would not be in harmony with each other.

4. Give two examples of street facades, indicating the heights of building that, in your opinion, would appear satisfactory where the streets are thirty feet and eighty feet wide respectively.

5. Give sketch plan and bird's-eye perspective view showing the best treatment of buildings at the crossing of three 60 feet wide roads, forming equal angles with each other.

Examination for the Government Diploma in Architecture.

FRIDAY, 2ND APRIL 1937.

[1 P.M. TO 3 P.M.]

HYGIENE AND SANITATION.

N.B.—Not more than four questions are to be answered, but all candidates must attempt question No. 1.

1. Draw to a scale of a ¼ inch to a foot, plan and section of a Boys' latrine block in a small school, the number of boys in that section being 120. All fittings and piping up to a disconnecting chamber to be clearly shown.

Note.—Candidates are not required to devote much time to the design.

2. Design a Septic Tank, or other Sewage disposal system, to a sufficiently large scale, capable of treating the Sewage of a small colony of 150 persons (waste water is not to be discharged into the Tank) which is to be constructed on the slope of a hill of approximately 15 degrees inclination. The effluent must be so treated as to be capable of being used for gardening purposes.

3. At the lowest End of a Main Sewer it is essential to lift the Sewage to a height of 6 feet above the invert of the low level Sewer. Show on a plan and section to a ½ inch to a foot how you would achieve this object.

4. Describe the methods you would adopt in naturally ventilating a ground floor school classroom lighted from one side only which side is exposed to heavy wind and rain at certain periods of the year. Illustrate your answer by sketches.

5. Under what conditions would you use the following pipes :—

(1) Glazed Stoneware, (2) Asbestos Cement, (3) Cast iron, (4) Lead, (5) Galvanized iron.

6. Describe with sketches the Plenum and Vacuum systems of ventilation and the principles only of air conditioning machinery.

Examination for the Government Diploma in Architecture.

FRIDAY, 2ND APRIL 1937.

[3-30 P.M. TO 5-30 P.M.]

ELECTRICAL ENGINEERING.

N.B.—Not more than four questions are to be answered, but all candidates must attempt question No. 1.

1. A Bedroom in a flat measures 24 feet by 18 feet and has windows on one of the shorter sides ; the entrance door is at the end of the 24 foot wall farthest away from the windows. Two beds are to be shown with the approximate positions of the other usual furniture, all to a scale of a ½" inch to a foot.

Show all electric points in the room, together with their respective switches.

2. Write a specification of the electric work, consisting of wiring, fittings, as shown in question No. 1.

3. Describe the most modern methods of indirect lighting used in Cinemas and Public Halls and give sketches of how ceilings and walls are illuminated.

4. Sketch an electric bell system worked from two dry-cell batteries, the whole coupled up to two bellp ushes. Describe how the bell operates.

5. Draw to a sufficiently large scale a gas hot water geyser for a bath and state how it operates. All piping and connections should be clearly shown.

6. What do you understand by the following :—

(1) Carbon brushes, (2) Primary and secondary winding of dynamos, (3) Make and break contacts. (4) Electrodes.

Examination for the Government Diploma in Architecture.

SATURDAY, 3RD APRIL 1937.

[11-30 A.M. TO 5-30 P.M.]

DESIGN.

[*for* PRELIMINARY SKETCH DESIGN.]

MONDAY, TUESDAY, WEDNESDAY, THURSDAY AND FRIDAY, THE 5TH, 6TH, 7TH, 8TH AND 9TH APRIL 1937.

[9 A.M. TO 12-30 P.M. & 2 P.M. TO 5-30 P.M. DAILY.]

[*for* REMAINDER OF DESIGN WORK, INCLUDING WORKING DRAWINGS, DETAILS AND PERSPECTIVE.]

Notice to Candidates :—

The subject of the Diploma Design this year will be a " Private Nursing Home ".

Examination for the Government Diploma in Architecture.

SATURDAY, 3RD APRIL 1937.

[11-30 A.M. TO 5-30 P.M.]

DESIGN.

[*for* PRELIMINARY SKETCHES.]

MONDAY, TUESDAY, WEDNESDAY, THURSDAY AND FRIDAY, 5TH, 6TH, 7TH, 8TH AND 9TH APRIL 1937.

[9 A.M. TO 12-30 P.M. & 2 P.M. TO 5-30 P.M. DAILY]

[*for* WORKING AND DETAIL DRAWING.]

Note.—Diagram " D " accompanies this paper.

The site is at the bend in a Ghat Road outside Poona, the contours are indicated by faint dotted lines. The existing buildings will be demolished. An Indian doctor has purchased the site and intends to erect a small private nursing home thereon. The accommodation required is as follows :—

On the Ground Floor.

A consulting room, with waiting room adjoining and a small dispensary and drug store.

A drawing room and a dining room for his own use.

A bed-sitting room for his assistant.

A large sitting verandah and a dining room for the convalescent patients and the staff.

On the First Floor.

One operation room with a small room for anæsthetic and one for sterilizing plant.

Two double bed and one single bed ward for women and the same accommodation for men patients.

Two nurses' bedrooms between these wards.

Two bedrooms for the doctors' private use.

Plenty of verandah space for each of these sections.

In separate blocks or below the Main Building.

A kitchen to serve both dining rooms and the wards upstairs, two godowns and eight servants' rooms and a garage for two cars. Some of the servants' rooms may be on an upper floor of a separate block, if preferred.

Ample rooms for the electric plant, pump, fuel, etc.

Separate sanitary accommodation is also required for all the above sections, as well as adequate store rooms for all purposes, as considered necessary by the candidate.

Note :—

The treatment of the nursing home should be very simple, using local materials as far as possible and it should have a homely traditional feeling. The rooms should not be larger than required for their respective functions.

The contours of the ground and the aspect of the rooms should be very carefully studied and the existing trees on the site should not be disturbed.

Drawings required :—

First day :

(*a*) Site plan to the same scale as the diagram, indicating the general setting of the main building and outbuildings and the principal drives and gates,

(*b*) $\frac{1}{8}$″ scale sketches of the ground and first floor plans of the main building and of the outbuildings,

(*c*) $\frac{1}{8}$″ scale sketch of the front elevation of the main building only.

Other days :

(*a*) Working drawings, consisting of plans of ground floor, first floor and roof of main building and of the outbuildings,

(*b*) Two sections and four elevations of the main building and one section and two elevations of each of the outbuildings. All the above to $\frac{1}{8}$″ scale.

(*c*) One half inch scale cross-section through the main building showing the construction and the internal treatment of the rooms and the fittings and furniture clearly.

(*d*) One perspective, or bird's eye view, of the whole scheme, in line, monochrome or colour, properly finished.

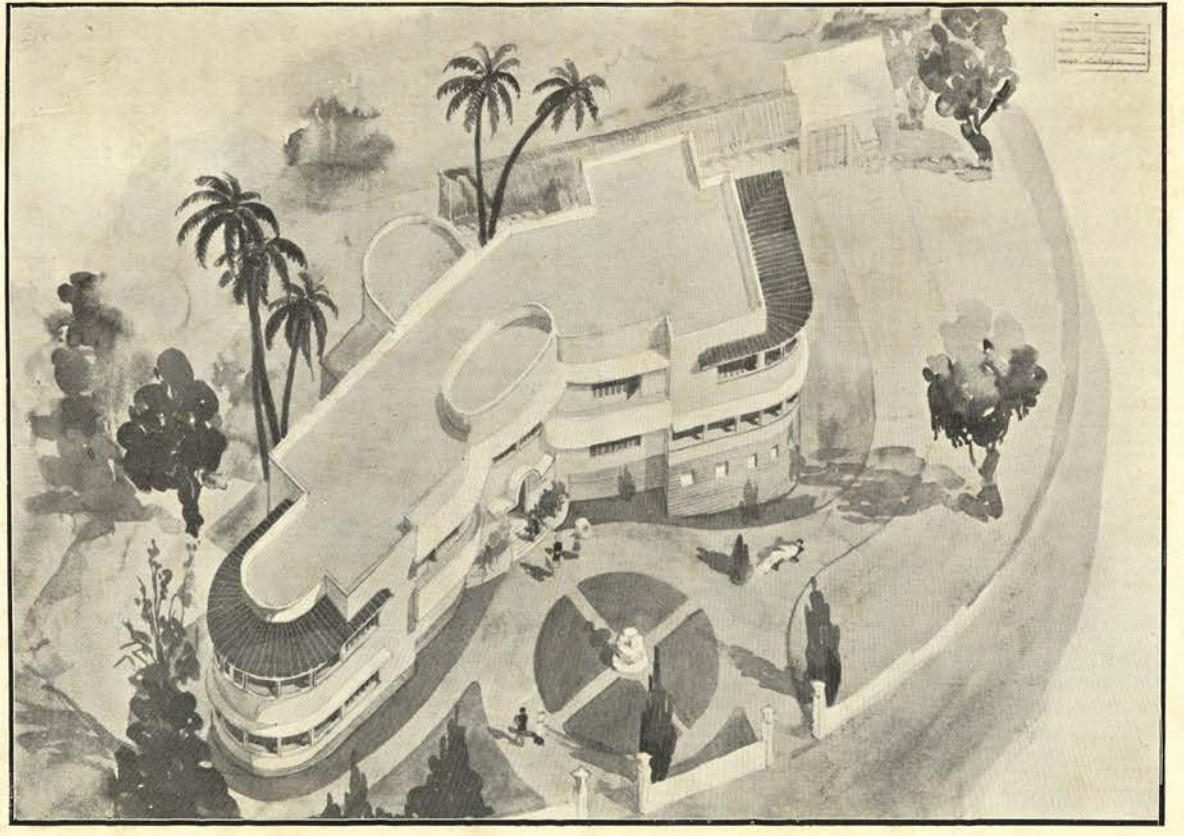
(*e*) One site plan to the scale of the diagram, showing the lay-out of the gardens, drives, servants' yard, dhobie's ground, etc., and the drainage lines and septic tank position, with its filter bed, etc.

Note :—

All electric points are to be shown clearly on the $\frac{1}{8}$″ scale plans, as well as the positions of the beds and the principal items of furniture.

Diploma Examination in Architecture.

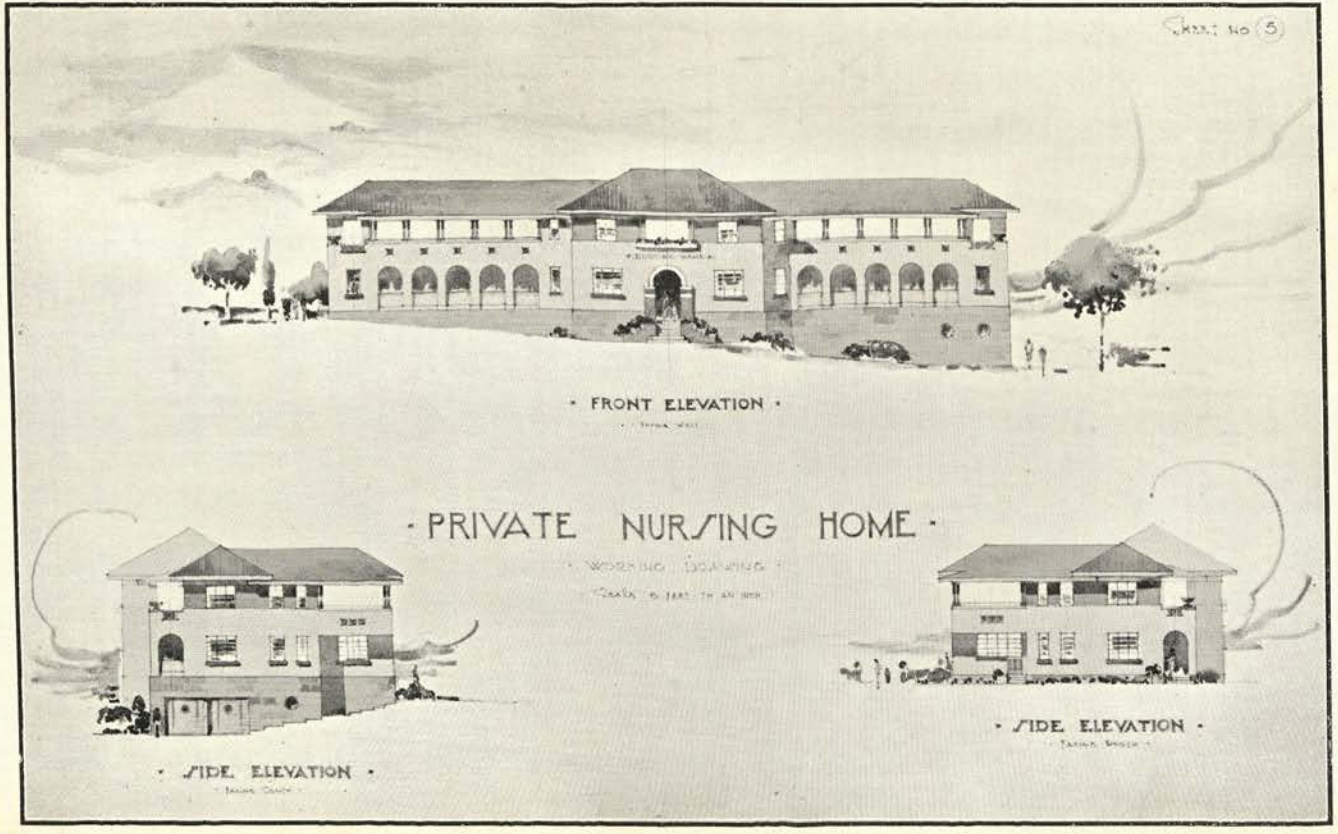
DESIGN.



Rathore, Damodar Dewraj. *Sir J. J. School of Art, Bombay.*

Diploma Examination in Architecture.

DESIGN.

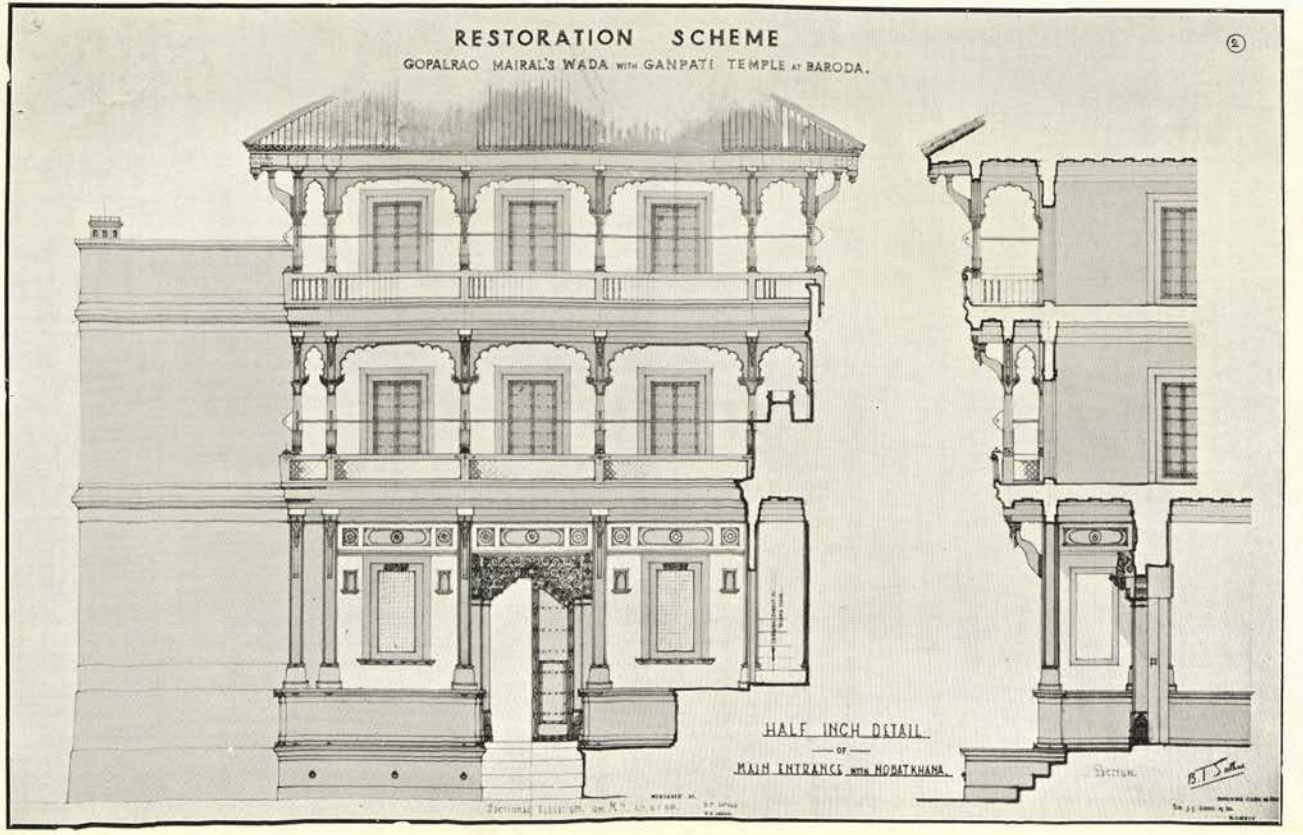


Kulkarni, Ganesh Laxman.

Architectural Academy, Bombay.

Diploma Examination in Architecture.

ANALYTICAL STUDY. (TESTIMONY.)


RESTORATION SCHEME
GOPALRAO MAIRAL'S WADA WITH GANPATI TEMPLE AT BARODA.
HALF INCH DETAIL
— OF —
MAIN ENTRANCE WITH NOBATKHANA.

Suthar, Balashankar Tuljaram.

Sir J. J. School of Art, Bombay.

LIST OF CANDIDATES WHO PASSED THE DRAWING AND ART EXAMINATIONS, 1937.

Order of merit and name.		School.
		ELEMENTARY EXAMINATION IN DRAWING AND PAINTING.
1	Katwate, Mukund Ramchandra ..	Sir J. J. School of Art, Bombay.
2	Baptista, Clement ..	Do.
3	Ghuse, Mahadeo Pandurang ..	Kalabhavan, Baroda.
4	Kulkarni, Mohoniraj Yeshwant ..	Sir J. J. School of Art, Bombay.
5	Fernandes, Victor ..	Do.
6	Chinchalkar, Vishnu Dinkarrao ..	School of Art, Indore.
7	Kulkarni, Krishnaji Shamrao ..	Institute of Modern Art, Poona.
8	Mohammed, Gulam Ali ..	Sir J. J. School of Art, Bombay.
9	Hattiangdi, Taranatha Rao ..	Institute of Fine Art, Bombay.
10	Soni, Thakorlal Gordhandas ..	Ex-student, Kalabhavan, Baroda.
11	Hathiram, Homai Dossabhoy (Miss).	Sir J. J. School of Art, Bombay.
12	Irani, Nargesh Bomanji (Miss) ..	Do.
13	Bhatt, Jayantilal Maganlal ..	Ex-student, Kalabhavan, Baroda.
14	Shetty, Devap Jarap ..	Sir J. J. School of Art, Bombay.
15	Panse, Bhaskar Moreshwar ..	Fine Art Classes, Poona.
16	Date, Gopal Shivaram ..	Kowli's Art Institute, Bombay.
17	Nagotkar, Krishnaji Mahadeo ..	Ketkar's Art Institute, Bombay.
18	P. Tirmal Reddy Rama Reddy ..	Nootan Kala Mandir, Bombay.
19	Varerkar, Shrirang Dattatraya ..	Sir J. J. School of Art, Bombay.
20	Patankar, Shankar Krishna ..	Private.
21	Pillai, Indira (Miss) ..	Sir J. J. School of Art, Bombay.
22	Bothe, Ramchandra Chidamber ..	School of Art, Dharwar.

Order of merit and name.	School.
ELEMENTARY EXAMINATION IN DRAWING AND PAINTING—*contd.*	
23 Sukhadwala, Behram Nariman ..	Sir J. J. School of Art, Bombay.
24 Desai, Navinchandra Chunilal ..	Do.
25 Kothare, Hira Ganpatrao (Miss) ..	Nootan Kala Mandir, Bombay.
26 Shah, Jamnadas Vithaldas ..	Kalabhavan, Baroda.
27 Tripathi, Kripal Datt ..	Nootan Kala Mandir, Bombay.
28 Abbasi, Hasanali A. ..	Raote's School of Art, Dadar.
29 Joshi, Dosa Palanji (Miss) ..	Sir J. J. School of Art, Bombay.
30 Bhandare, Balkrishna Kashinath ..	School of Art, Nagpur.
31 Surkatha, Kishorlal Rajendralal ..	Nootan Kala Mandir, Bombay.
32 Watwe, Govind Mahadeo ..	Institute of Modern Art, Poona.
33 Chauhan, Khushalsingh Laxmansingh.	School of Art, Indore.
34 Patel, Manilal Parbudas ..	Kalabhavan, Baroda.
35 Patel, Ambubhai Khushalbhai ..	Ex-student, Kalabhavan, Baroda.
36 Parande, Moreshwar Gangadhar ..	School of Art, Nagpur.
37 Desai, Dattajirao Umajirao ..	Ex-student, Deshmukh School of Art, Poona.
38 Belapurker, Laxman Moreshwar ..	School of Art, Nagpur.
39 Giriayappanavar, Chhannappa Rayappa.	School of Art, Dharwar.
40 Goswami, Shri Gopinathji Gokulnathji.	Private.
41 Chinchwadkar, Gajanan Anant ..	Kalabhavan, Baroda.
42 Varerkar, Mangesh Ganpat ..	Sir J. J. School of Art, Bombay.
43 Amin, Madhava Kunjan ..	Nootan Kala Mandir, Bombay.
44 Gadkari, Gopinath Dattatraya ..	Ex-student, Kowli's Art Institute, Bombay.
45 Keskar, Rajaram Vasudeo ..	School of Art, Indore.
46 Mullen, Mary (Miss) ..	Sir J. J. School of Art, Bombay.

Order of merit and name.	School.

ELEMENTARY EXAMINATION IN DRAWING AND PAINTING—*concld.*

47	Pednekar, Vasant, Sagoon ..	Fine Art Classes, Poona.
48	Honawar, Premanand Harischandra.	Nootan Kalamandir, Bombay.
49	Kalal, Natvarlal Hiralal ..	Kalabhavan, Baroda.
50	Subhedar, Prema (Miss) ..	Sir J. J. School of Art, Bombay.
51	Chaudhary, Manjula Shamrao (Miss).	Nootan Kala Mandir, Bombay.
52	Patkar, Parshuram Shivaram ..	Do.
53	Katke, Krishnakanta Narayan ..	Sir J. J. School of Art, Bombay.
54	Pawar, Purushottam Sakharam ..	Do.
55	Bitla, Sripati Nagooji ..	Institute of Fine Art, Bombay.
56	Agarkar, Sitaram Vidyadhar ..	Sir J. J. School of Art, Bombay.
57	Ustad, Phiroze Burjorji ..	Do.
58	Bodas, Moreshwar Ramchandra ..	Ketkar's Art Institute, Bombay.
59	Patel, Chunnibhai Bakorbhai ..	Ex-student, Kalabhavan, Baroda.
60	Bhave, Moreshwar Vishnu ..	Institute of Modern Art, Poona.
61	Kanitkar, Dinkar Pralhad ..	Fine Art Classes, Poona.
62	Lingras, Dinkar Sadashive ..	Do.

INTERMEDIATE EXAMINATION IN DRAWING AND PAINTING.

1	Joshi, Vaman Balbhim ..	Sir J. J. School of Art, Bombay.
2	Majeed, Ahmad Ali ..	Do.
3	Shah, Fulchand Sakharam ..	Do.
4	Choridia, Laxmi Chand Hazarilal ..	Do.
5	Mithani, Hirachand Vasanji ..	Do.
6	Tiwari, Lokenath Gadadharprasad ..	Do.
7	Natu, Damodar Govind ..	School of Art, Indore.
8	Mazumdar, Saraladevi (Mrs.) ..	Private.
9	Banerjee, Paresh Nath ..	Sir J. J. School of Art, Bombay.

Order of merit and name.	School.
INTERMEDIATE EXAMINATION IN DRAWING AND PAINTING *contd.*	
10 Jangi, Vaman Vyankatesh ..	Institute of Fine Art, Bombay.
11 Gadnis, Ramchandra Keshav ..	School of Art, Indore.
12 Bhandare, Surendra Hari ..	Sir J. J. School of Art, Bombay.
13 Harihar, Raghavendrarao Srinivasa-rao.	Do.
14 Khandalekar, Vishnu Chandra-shekhar.	Do.
15 Bhanbherawa, Kedarnath Mahadeo Prasad.	Do.
16 Gotla, Jehangir Shapoorji ..	Do.
17 Hakeem, Martand Tipanna ..	Do.
18 Kawathekar, Prabhakar Digamber.	Do.
19 Keer, Chandrakant Sakharam ..	Raote's School of Art, Dadar.
20 Dhairyawan, Krishnarao Gajanan ..	Sir J. J. School of Art, Bombay.
21 Kulkarni, Vasudeo Ramakrishna ..	Do.
22 Chouhan, Radhika Ramsingh (Miss).	Do.
23 Shirali, Mangesh Subha Rao ..	Nootan Kala Mandir, Bombay.
24 Kane, Leela Purushottam (Miss) ..	Sir J. J. School of Art, Bombay.
25 Karwande, Shankar Laxman ..	Do.
26 Modi, Chinubhai Mohanlal ..	Do.
27 Raymus, Alexander Caesar ..	Do.
28 Sathe, Mathu Ramchandra ..	Do.
29 Zakria, Syed Mahomed ..	Do.
30 Chatterjee, Sudhir Kumar ..	School of Art, Indore.
31 Deolalikar, Raja ..	Do.
ADVANCED EXAMINATION IN DRAWING AND PAINTING.	
1 Kulkarni, Narayan Bhimrao ..	Fine Art Classes, Poona.
2 Amarlal, Onkarsing Dasharthsing ..	Private.
3 Patil, Venkatesh Krishna ..	Institute of Fine Art, Bombay.
4 Kanade, Gajanan Ramchandra ..	Fine Art Classes, Poona.

Order of merit and name.	School.
ADVANCED EXAMINATION IN DRAWING AND PAINTING—*contd.*	
5 Bhojwani, Dewanmal Gagumal ..	Sir J. J. School of Art, Bombay.
6 Kalanpore, Prabhaker Narayan ..	Do.
7 Hazarnis, Gajanan Mahadeo ..	School of Art, Indore.
8 Apte, Hari Keshav ..	Sir J. J. School of Art, Bombay.
9 Joshi Rao Gajanan Krishnaji ..	Do.
10 Malushte, Haresh Narayan ..	Do.
11 Fernandes, Francis John ..	Do.
12 Thanvi, Goverdhan Bhagwandas ..	Do.
13 Hebbar, K. Krishna ..	Nootan Kala Mandir, Bombay.
14 Durugkar, Chandrashekhar Jagannathrao.	Private.
15 Hota, Tolashanker Ramchandra ..	Sir J. J. School of Art, Bombay.
16 Rajwadkar, Vasant Harischandra ..	Do.
17 Khare, Bishwanath Prasad B. Hanuman Prasad.	Do.
18 Shah, Dhirajlal Jagjivan ..	Do.
19 Shahane, Shridhar Hari ..	Institute of Fine Art, Bombay.
20 Kawale, Keshav Laxmanrao ..	School of Art, Indore.
21 Bhide, Maheshwar Vishnu ..	Ex-student, Kowli's Art Institute, Bombay.
22 Bekal, Sanjiva Rao ..	Sir J. J. School of Art, Bombay.
23 Mandalawat, Kanwar Sagat Singh..	Do.
24 Kirkire, Madhukar Govind ..	School of Art, Indore.
25 Chonkar, Shakuntala Vasantrao (Miss).	Private.
26 Soni, Brijalal Sunderji ..	Do.
27 Chitnis, Bhikaji Vasudeorao ..	Sir J. J. School of Art, Bombay.
28 Falnikar, Ramchandra Govind ..	Do.
29 Chandorkar, Vithal Krishna ..	Institute of Fine Art, Bombay.
30 Khadilkar, Vasudeo Pandurang ..	Do.

Order of merit and name	School.

ADVANCED EXAMINATION IN DRAWING AND PAINTING—*contd.*

31	Dhuri, Atmaram Gundu ..	Ketkar's Art Institute, Bombay.
32	Patkar, Sakharam Krishnaji ..	Ex-student, Ketkar's Art Institute, Bombay.
33	Joshi, Sitaram Gangadhar ..	Fine Art Classes, Poona.
34	Kirtane, Rajaram Narhar ..	Private.
35	Patel, Manikant Shivabhai ..	Do.
36	Kale, Madhav Dattatraya ..	Sir J. J. School of Art, Bombay.
37	Munshi, Zinna Chhaganlal (Miss) ..	Do.
38	Nigudkar, Chintamani Moreshwar ..	Do.
39	Nayak, Sheshagiri Upendra ..	Nootan Kala Mandir, Bombay.
40	Patwardhan, Anant Chintaman ..	Ex-student, Kowli's Art Institute, Bombay.
41	Khanvilkar, Vithal Ramchandra ..	Sir J. J. School of Art, Bombay.
42	Mestry, Vishnu Mahadev ..	Do.
43	Dave, Vinodray Keshavlal ..	Nootan Kala Mandir, Bombay.
44	Nevgi, Hanuman Balkrishna ..	Ex-student, Nootan Kala Mandir, Bombay.
45	Savant, Anandrao Raghunathrao ..	St. Anthony's Fine Art Institute, Malwan.
46	Sousa, Eslinda ..	Private.
47	Abbasi, Ishaque Fidahusein ..	Sir J. J. School of Art, Bombay.
48	Date, Vishnoo Pandurang ..	Do.
49	Mulgund, Krishna Bindumadhav ..	Do.
50	Pitale, Janardan Nathoba ..	Do.
51	Sahasrabudhe, Purushottam Vishwanath.	Do.
52	Taralkar, Vishnoo Yeshvant ..	Do.
53	Kulkarni, Rajaram Govind ..	Ketkar's Art Institute, Bombay.
54	Pandit, Sumati Shantaram (Miss) ..	Do.
55	Kambli, Bhiva Atmaram ..	St. Anthony's Fine Art Institute, Malwan.

Order of merit and name.		School.

ADVANCED EXAMINATION IN DRAWING AND PAINTING—*contd.*

56	Lele, Dattatraya Chintaman	..	Fine Art Classes, Poona.
57	Marathe, Trimbak Pandurang	..	Do.
58	Khadpe, Shridhar Arjun	..	Private.
59	Das, Ram Ratan	..	Sir J. J. School of Art, Bombay.
60	Majithia, Babulal Paramanand	..	Do.
61	Haldankar, Mahadeo Babu	..	Ex-student, Fine Art Institute, Malwan.

DIPLOMA EXAMINATION IN DRAWING AND PAINTING.

1	Artist, Dadi Eruchshaw	..	Sir J. J. School of Art, Bombay.
2	Gadre, Purushottam Balkrishna	..	Do.
3	Moudgill, Kidar Nath	..	Do.
4	Soni, Ratilal Harilal	..	Do.
5	Ganu, Govind Dwarakanath	..	Do.
6	Dalal, Dinanath D.	..	Private.
7	Kapadia, Gokaldas Sunderdas	..	Sir J. J. School of Art, Bombay.
8	Baxi, Dinesh Prasad	..	Ex-student, Sir J. J. School of Art, Bombay.
9	Katkar, Kamalakant Gangadhar	..	Sir J. J. School of Art, Bombay.
10	Kulkarni, Shankar Ramarao	..	Nootan Kala Mandir, Bombay.
11	Bhatt, Markand Chhaganlal	..	Sir J. J. School of Art, Bombay.
12	Nag, Khitish Chandra	..	Do.
13	Kapdoskar, Shantaram Hari	..	Do.
14	Ross, Stanley Mervin	..	Do.
15	Shanbhogue, Vaman Devrao	..	Do.
16	Shah, Natwarlal Visnudas	..	Do.
17	Dabholkar, Raghunath Pundalik	..	Do.
18	Pandit, Sambanand Monappa	..	Do.
19	Davar, Mehroo Ardeshar (Miss)	..	Do.
20	Khot, Ramkrishna Anant	..	School of Art, Indore.
21	Shekhawat, Bhoor Singh Surjansingh.		Sir J. J. School of Art, Bombay.

Order of merit and name.	School.
Diploma Examination in Drawing and Painting—*contd.*	
22 Raikar, Raghuveer Atmaram ..	Ex-student, Sir J. J. School of Art, Bombay.
23 Sanpurkar, Balcrisna Murlidhar ..	Sir J. J. School of Art, Bombay.
24 Soni, Kantilal Chunilal ..	Private.
25 Ved, Lalji Madhavji ..	Sir J. J. School of Art, Bombay.
26 Jog, Shantaram Babaji ..	Do.
27 Jog, Kamala Babaji (Miss) ..	Do.
28 Mehta, Vidya Amritlal (Miss) ..	Do.
29 Syed Masood Syed Ahmed ..	Do.
30 Ketkar, Kusum Wasudeo (Miss) ..	Do.
31 Malandkar Vyenkatesh Haris-chandra.	Ex-student, Sir J. J. School of Art, Bombay.
32 Chavan, Shankar Ramchandra ..	Do.
Elementary Examination in Modelling.	
1 Tripathi, Kripal Datt ..	Sir J. J. School of Art, Bombay.
2 Joshi, Shriram Krishna ..	Private.
3 Chiplunkar, Chintamani Ramchandra.	Sir J. J. School of Art, Bombay.
Intermediate Examination in Modelling.	
1 Lohar, Dattatraya Pandurang ..	Sir J. J. School of Art, Bombay.
2 Joshi, Moreshwar Ramchandra ..	Do.
3 Gulam Jelani Abdul Rahim ..	Do.
4 Sahasrabudhe, Vishnu Ganesh ..	Private.
5 Dhumatkar, Devdutt Vasant ..	Sir J. J. School of Art, Bombay.
6 Saraf, Nagorao Vishnoo ..	Do.
Advanced Examination in Modelling.	
1 Merchant, Yusufali Dhalabhai ..	Sir J. J. School of Art, Bombay.
2 Godase, Dattatraya Anant ..	Do.
3 Siddiqui, Ahmed Abdus Saleem ..	Do.

Order of merit and name.	School.
ADVANCED EXAMINATION IN MODELLING—*contd.*	
4 Verkhedi, Gururai Balkrishna ..	Sir J. J. School of Art, Bombay.
5 Kapadia, Kantu Bhukhandas ..	Do.
DIPLOMA EXAMINATION IN MODELLING.	
1 Lanjekar, Digamber Waman ..	Sir J. J. School of Art, Bombay.
2 Patil, Ganpat Gopal ..	Do.
DRAWING TEACHER'S EXAMINATION.	
First Class.	
1 Rajadhyax, Bhalchandra Rajaram..	Sir J. J. School of Art, Bombay.
Second Class.	
2 Badiger, Basavantappa Ningappa ..	Do.
3 Gandhi, Rustom Jehangir ..	Do.
4 Relwani, Chetanram Kisharam ..	Do.
5 Bapat, Bhalchandra Raoji ..	Do.
6 Galande, Dattatraya Shankar ..	Do.
7 Shah, Kalidas Nanalal ..	Do.
Third Class.	
8 Saraiya, Natverlal Purushottamdas.	Do.
9 Bhate, Shankar Hiralal ..	Do.
10 Gokarn, Anant Krishna ..	Do.
11 D'Souza, Bernadetta (Miss) ..	Do.
12 Mehta, Hemlata Bhanusukhram (Miss).	Ex-student, Sir J. J. School of Art, Bombay.
13 Mulla, Homai Edulji (Miss) ..	Do.
14 Kothare, Hira Ganpatrao (Miss) ..	Do.
15 Deole, Laxman Raghunath ..	Sir. J. J. School of Art, Bombay.
16 Kulkarni, Shripad Vinayak ..	Do.
17 Joshi, Ramchandra Vishnu ..	Do.
18 Mhambre, Kashibai Rayau (Mrs.) ..	Do.
19 Momin, Alauddin Allibhai ..	Do.
20 More, Krishna Rao Khande Rao ..	Do.
21 Trasi, Gangabai (Mrs.) ..	Do.
22 Baliwala, Banu Rustomji (Miss) ..	Ex-student, Sir J. J. School of Art, Bombay.

Order of merit and name.		School.
	DRAWING TEACHER'S EXAMINATION—*contd.*	
23	Dhavale, Sakharam Pandurang ..	Sir J. J. School of Art, Bombay.
24	Gupte, Raghunath Waman ..	Do.
25	Kazi, Nizamuddin Mohamed Sadulla Sahib.	Do.
26	Bhainderkar, Champu Khanderao (Miss).	Do.
27	Khasnis, Keshav Gundopant ..	Do.
28	Date, Dattatraya Ganesh ..	Do.
29	Doddamani, Gurushiddappa Basavanneppa.	Do.
30	Master, Jer Ratansha (Miss) ..	Do.
31	Mirchandani, Parpati Ramchand (Mrs.).	Do.
32	Prabhoo, Mahadeo Shivaram ..	Do.
33	Kothari, Natvarlal Chhotalal ..	Ex-student, Sir J. J. School of Art, Bombay.
	DRAWING MASTER'S EXAMINATION.	
1	Moharir, Pandurang Ramchandra ..	Private.
2	Nagar, Ram Rao Harilal ..	Do.
3	Valecha, Naraindas Dhiromal ..	Do.
	ART MASTER'S EXAMINATION.	
1	Dhond, Pralhad Anant ..	Private.
2	Ranade, Vasudeo Narasinh ..	Do.
3	Kelkar, Raghunath Balkrishna ..	Do.
	ELEMENTARY EXAMINATION IN ARCHITECTURE.	
1	Mehta, Dhunjibhoy Meherwanji ..	Sir J. J. School of Art, Bombay.
2	Samant, Shrikrishna Govind ..	Do.
3	Khandekar, Gangadhar Laxman ..	Do.
4	Garde, Waman Purshottam ..	Do.
5	Naik, Shantilal Gulabbhai ..	Do.
6	Marker, Ferokh Hormusji ..	Do.
7	Gadre, Padmakar Chintaman ..	Do.
8	Moholkar, Keshav Shankar ..	Do.

Order of merit and name.		School.
ELEMENTARY EXAMINATION IN ARCHITECTURE—*contd.*		
9	Sathe, Bhaskar Sitaram ..	*Ex*-student, Sir J. J. School of Art, Bombay.
10	Dandekar, Dattatraya Anant ..	Sir J. J. School of Art, Bombay.
11	Albless, Soli Rustem ..	Do.
	Patankar, Eknath Anant ..	Do.
	Presswalla, Jamshed Jehangirji ..	Do.
INTERMEDIATE EXAMINATION IN ARCHITECTURE.		
1	Dracup, Perceval Louis ..	Sir J. J. School of Art, Bombay.
2	Batley, Wilfrid Peter John ..	Do.
3	Parelkar, Somnath Vamanrao ..	Private.
4	Patel, Dharamshi Bhimji ..	*Ex*-student, Kalabhavan, Baroda.
5	Mistry, Keshavlal Joitaram ..	Kalabhavan, Baroda.
6	Parchure, Vishnu Moreshwar ..	Sir J. J. School of Art, Bombay.
7	Shah, Pranlal Chunilal ..	Kalabhavan, Baroda.
8	Kadu, Ganesh Dattatray ..	Sir J. J. School of Art, Bombay.
ADVANCED EXAMINATION IN ARCHITECTURE.		
1	Isaacs, Thomas Vincent ..	Sir J. J. School of Art, Bombay.
2	Godbole, Damodar Mahadeo ..	Do.
3	Gad, Purushottam Vithal ..	Do.
4	Kumbhar, Vithal Ramji ..	*Ex*-student, Sir J. J. School of Art, Bombay.
5	Mhatre, Krishnarao Balkrishna ..	Sir J. J. School of Art, Bombay.
6	Contractor, Dahyabhai Kalidas ..	Private.
7	Gupte, Charudatta Shankarrao ..	Sir J. J. School of Art, Bombay.
8	Gokhale, Janardan Dinkar ..	Do.
9	Mhatre, Hariram Parasharam ..	Do.
10	Dalvi, Ravindranath Nanajee ..	Do.
	Pansare, Vishwanath Janardan ..	Do.

Order of merit and name.	School.
ADVANCED EXAMINATION IN ARCHITECTURE—*contd.*	
12 Harsora, Dwarkadas Devraj ..	Sir J. J. School of Art, Bombay.
13 Batliwalla, Pesi Maneckji ..	Do.
14 Nagarkar, Waman Hanmantrao ..	Do.
14 Tamhane, Ramchandra Govind ..	Do.
16 Patil, Dattaram Shrikrishna ..	Do.
17 Cooper, Keki Barjorji ..	Do.
18 Gupte, Manohar Gajanan ..	Do.
19 Nagaraja Rao, Devanahalli Venkatananjappa ...	Do.
20 Anand, Ramparshad Ganpatram ..	Do.
21 Mantri, Shamrao Atmaram ..	*Ex*-student, Sir J. J. School of Art, Bombay.
22 Joshi, Anant Yashwant ..	Sir J. J. School of Art, Bombay.
DIPLOMA EXAMINATION IN ARCHITECTURE.	
1 Sarma, Rajamani Ramnarayan ..	Sir J. J. School of Art, Bombay.
2 Rajadhyax, Vithal Raghunath ..	Do.
3 Kulkarni, Ganesh Laxman ..	Architectural Academy, Bombay.
4 Jaradi, Narayan Devshibhai ..	Sir J. J. School of Art, Bombay.
5 Hunasagahalli, Ramaiah Swamirao.	Do.
6 Suthar, Balashankar Tuljaram ..	Do.
7 Thakkar, Hirjibhai Rattansingh ..	Do.
8 Apte, Udhao Mahadeo ..	Do.
9 Khambata, Pheroze Jijibhoy ..	Do.
10 Nipane, Ganpati Pandurang ..	Do.
11 Dharma, Pandurang Anant ..	Do.
12 Vaidya, Vaman Anant ..	Do.
13 Umrigar, Shiavax Bomanjee ..	Do.
14 Aga, Jamshed Burjor ..	Do.
15 Mistry, Keji Dorabji ..	Do.
16 Dharadhar, Trikamdas Liladhar ..	Do.
16 Dos, Remedios Joseph ..	Do.
16 Jinina, Fram Jehangirji ..	Do.
16 Rathore, Damodar Dewaraj ..	Do.

LIST OF CANDIDATES WHO WERE AWARDED PRIZES AT THE DRAWING GRADE EXAMINATIONS HELD IN THE YEAR 1936-37.

N.B.—The name of the school by which a candidate was presented for examination is shown above.

Elementary Drawing Grade Examination.

Bombay Presidency.

Bombay, Gokuldas Tejpal High School—

(1) Bhatt, Rasiklal Jethabhai .. Prize for Design.

Hubli, Lamington High School—

(2) Patil, Parashuram Bhimaji .. Do. Nature Drawing.

Kolhapur, Rajaram High School (Private)—

(3) Kumbhar, Maruti Piraji .. Do. Memory Drawing.

(4) Do. do. .. Do. Object Drawing.

(5) Kumbhar, Tukaram Keru .. Do. Object Drawing.

G. P. P. High School, Vile Parle—

(6) Patel, Shantilal Ishwarbhai .. Do. Design.

Intermediate Drawing Grade Examination.

Bombay Presidency.

Ahmednagar, Education Society's High School—

(1) Kasture, Vasudeo Dattatraya .. Prize for Object Drawing.

Baramati, M. E. Society's High School—

(2) Shembekar, Thaku Ganesh (Miss) .. Do. Nature Drawing.

Bombay, Elphinstone High School—

(3) Bhagwati, Prafullachandra Natvarlal. Do. Memory Drawing.

Bombay, Khoja Khan Mohamed A. V. School—

(4) Talwala, M. H. Inayatali .. Do. Design.

Bombay, Reay Art Workshops, Sir J. J. School of Art—

(5) Darrick D'Sylva .. Do. Nature Drawing.

Bombay, Sir J. J. School of Art—		
(6) Kathe, Balaram Mahadeo ..	Prize for Memory Drawing.	
(7) Mehta, Rustom Nawroji ..	Do.	Object Drawing.
Dadar, King George English School (Private)—		
(8) Abhyankar, Krishna Padmanabh ..	Do.	Design.
(9) Kasture, Mandakini Govind (Miss) ..	Do.	Design.
Deolali, Barnes High School—		
(10) Douglas Lace ..	Do.	Nature Drawing.
Karwar, Hindu High School— ..		
(11) Kamat, Shripad Narayan ..	Do.	Design.
(12) Do. do. ..	Do.	Memory Drawing.
Kolhapur, Rajaram High School (Private)—		
(13) Mane, Bapu Mahipatrao ..	Do.	Object Drawing.
Nasik, Govt. High School—		
(14) Muthal, Sadashiv Bhaguji ..	Do.	Nature Drawing.
Nasik, Govt. High School (Private)—		
(15) Awadh, Dagdu Nathu ..	Do.	Design.
Panchgani, Boys' High School—		
(16) Donald Alfred Smith ..	Do.	Nature Drawing.
Poona, New English School (Private)—		
(17) Waghulkar, Sakharam Vishnu ..	Do.	Object Drawing.
(18) Do. do. ..	Do.	Memory Drawing.
Poona, Nutan Marathi Vidyalaya High School—		
(19) Talwalkar, Krishnaji Balbhim ..	Do.	Object Drawing.
Sholapur, Northcote High School—		
(20) Tajuddin Nabisaheb Shaikh ..	Do.	Object Drawing.
(21) Do. do. ..	Do.	Memory Drawing.
Uttarsanda, Coronation High School—		
(22) Patel, Ambalal Ishverbhai ..	Do.	Freehand Drawing.

Sind.

Hyderabad, High School—

(23) Subuhpote, Abdullah Allahdinokhan.. Prize for Nature Drawing.

Karachi, N. J. High School—

(24) Korgaonkar, Laxman Dattatraya .. Do. Lettering.

Larkana, P. K. Vidyalaya— .. .

(25) Rijhsinghani, Gopi Sobhsing .. Do. Design.

Central Provinces.

Jubbulpore, Model High School (Private)—

(26) Shrivastava, Prem Shankar Gouri Shankar. Prize for Memory Drawing.

Dharamraigarh, A. V. M. School—

(27) Dhani Ram Thakaram .. Do. Nature Drawing.

Central India.

Indore, School of Art—

(28) Bhagwat, Laxman Govind .. Prize for Nature Drawing.

Hyderabad (Deccan).

Aurangabad, Osmania College—

(29) Raghunath s/o Gopal Rao .. Prize for Design.

MO-III Bk Na 20—6

BOMBAY: PRINTED AT THE GOVERNMENT CENTRAL PRESS.

Government of Bombay

Annual Report

of the

Sir J. J. School of Art, Bombay

For the Year 1937-38

with

An Appendix containing Government of Bombay Drawing and Art Examination Papers and Examiners' Reports, 1938

BOMBAY
PRINTED AT THE GOVERNMENT CENTRAL PRESS
1938

Obtainable from the Superintendent, Government Printing and Stationery, Bombay, or through the High Commissioner for India, India House Aldwych, London, W.C.2, or through any recognized Bookseller

Price—Re. 1 As. 2 *or* 1*s.* 11*d.*

REPORT OF THE SIR J. J. SCHOOL OF ART, BOMBAY

1937-38

CONTENTS.

	PAGES
Staff	ii
Annual Report of the Sir J. J. School of Art, Bombay, for the year 1937–38.	1–7
Appendix—Government of Bombay Drawing and Art Examination Papers and Examiners' Reports, 1938 :—	
Notice	15
(1) Report on the Examinations in Drawing and Painting and in Modelling	17
(2) Report on the Drawing Teachers' Examination	20
(3) Report on the Drawing Masters' Examination	21
(4) Report on the Art Masters' Examination	22
(5) Report on the Examinations in Architecture	23
(6) Report on the Elementary and Intermediate Drawing Grade Examinations, 1937	24
Examination Question Papers—	
Elementary Grade Papers	27
Intermediate Grade Papers	32
Drawing and Painting Examination Papers	37
Modelling Examination Papers	45
Teachers' Examination Papers	49
Architectural Examination Papers	57
List of successful candidates—	
Drawing and Painting Examinations	71
Modelling Examinations	79
Teachers' Examinations	79
Architectural Examinations	81
List of Prize Winners—	
Elementary Drawing Grade Examination	84
Intermediate Drawing Grade Examination	86

Sir J. J. School of Art, Bombay.

Staff.

Director	.. C. R. Gerrard, A.R.C.A., R.B.A., R.O.I., F.R.S.A.
Deputy Director	.. M. R. Acharekar, G.D. (Art).
Superintendent, Reay Art Workshops	.. P. V. Bodas, G.D. (Art).

Teaching Staff.

Painting	.. K. B. Chudekar, A.M. V. R. Talavdekar, A.M. S. Fernandiz, G.D. (Art). G. H. Nagarkar, G.D. (Art). A. A. Bhonsule, G.D. (Art). Miss M. Henderson, A.M. R. D. Dhopeshwarkar, G.D. (Art). J. M. Ahivasi, G.D. (Art).
Sculpture	.. B. K. Goregaokar, B.A., G.D. (Modelling). K. A. Chetty, G.D. (Modelling).
Commercial Art	.. V. N. Adarkar, G.D. (Art).
Anatomy	.. Assistant Surgeon Dr. P. S. Dastur, M.S. (Bom.), B.M.S.
Fellows	.. N. A. Dere, G.D. (Art). S. A. H. Husaini, G.D. (Art). Miss N. B. Motiwala, G.D. (Art). V. N. Ranade, G.D. (Art), A.M.

Architecture.

Professor of Architecture ..	.. Claude Batley, A.R.I.B.A.
Assistant Professor of Architecture	.. C. M. Master, M.A., F.R.I.B.A.
Studio Assistant	.. W. J. D'Lima, G.D. (Arch.).
Secretary	.. G. B. Kshirasagar.

Visiting Professors.

E. C. Henriques, F.R.I.B.A.
S. H. Parelkar, A.R.I.B.A.
S. J. Narwekar, A.R.I.B.A.
S. S. Ruben, A.R.I.B.A.

Visiting Teachers.

V. N. Chemburkar, G.D. Arch.
H. J. Billimoria, G.D. Arch.
D. G. Karanjgaokar, G.D. Arch.

Lord Reay Art Workshops.

Master-Craftsmen	.. D. N. Pitale. S. B. Samel. C. D. Bhawsar. B. N. Wadke. Khimji Tricum. J. V. Rupawalla. Abdonio D'Costa. P. G. Mistry.
Drawing	.. D. B. Samel.
Head Clerk	.. V. B. Kuvalekar.
Clerks	.. S. G. Gulgule. D. S. Kubal. A. K. Karmalkar.

ANNUAL REPORT OF THE SIR J. J. SCHOOL OF ART, BOMBAY, FOR THE YEAR 1937-38.

During the year under report several of the more advanced students, who had completed the full course of the School, left India for further studies abroad. The following students left for that purpose :—

Messrs. G. B. Bandivdekar (Sculptor), J. D. Gondhalekar, V. S. Adurkar, V. G. Nageshkar, and M. S. Satavalekar (Painters).

It appears to be the common ambition of most students to go abroad for further studies. In principle, the experience thus gained is an excellent means of gaining a more comprehensive study of Art generally, and also for making new contacts. It is, however, most important that students who embark upon such a venture should, whilst abroad, be able to discriminate what is suitable for their studies as Indian Artists. Such knowledge gained, if carefully guided, should enable them to return fortified with greater knowledge, and be in a position to contribute something to Indian Art. During the year under report there has been a little increase in the number of students in all the sections. The examination results on the whole were very satisfactory and there was a marked increase in the number of candidates throughout the Examinations. This was especially the case in the Painting Diploma Examination. The following figures for the past three years clearly indicate the general increase in this important test. With the increase in numbers, proportionately, a higher standard of work has been insisted upon :—

Year.	Number appeared.	Number passed.
1936	42	26
1937	54	32
1938	59	32

During the month of February the annual sketching party visited Bijapur and was conducted by the Deputy Director with the assistance of a member of the staff. Many successful works of the historic buildings of that interesting locality were executed by the students. The excursion once again proved its great educational value to the students.

In connection with the School Gymkhana, the annual sports took place in February. This is quite a new feature recently introduced, and has already established itself as a popular event of the year, and every encouragement is given for its further development as a healthy recreative side to the School's activities.

The Class of Indian Design continues to make progress and there is a steady increase in the number attending this Section. Several works

executed in the purely Indian style were exhibited at the Empire Exhibition, London. There was keen competition for the Dolly Cursetjee Prize, and as many as 47 students entered, out of which 10 were selected for the final competition. The first prize was awarded to D. G. Bhojwani, and the second prize to V. M. Mestry. Messrs. N. A. Dere, S. A. H. Hussaini and Miss N. B. Motiwala were appointed Fellows in the Painting Section ; Mr. V. N. Ranade was appointed a Fellow in the Commercial Art Section.

The policy of the School of Art must necessarily be adjusted from time to time to meet the ever-changing conditions, and to meet these requirements, the School of Art has kept in view the four main divisions into which the functions of the School may be conveniently divided, namely, a forum of culture for the development of the fine Arts, its artistic co-operation with civic affairs, a training for the teaching of Art, and Art as applied to Crafts, keeping in close touch with local industries. Facilities and suitable courses, wherever possible, have been organised specially to meet those needs.

Drawing Grade Classes.

The number of students in these classes this year was 21 as against 28 in 1936–37. Out of the 11 candidates that appeared for the Elementary Drawing Grade Examination, 6 were successful; 23 appeared for the Intermediate and 14 were successful.

The Grade Classes which used to be held in the morning from 7-40 a.m. to 9-40 a.m. and in the afternoon from 12-40 to 4-40 p.m. were discontinued with effect from the session under report. These classes are now held during the normal hours of the School, viz. from 10–40 a.m. to 4–40 p.m. The work done in these classes provides the necessary ground work as preparation for the higher Art courses.

Normal Class for Drawing Teachers.

During the year under report, 166 candidates applied for admission, out of which 40 were admitted. The curriculum of this Section provides a one-year course of special study for those who wish to obtain their Teaching Certificate and thus qualify themselves as Drawing Teachers.

The standard of the average Drawing Teacher should be much higher. An all-round general knowledge of Art is necessary, especially in view of the increasing importance and responsibilities which rest upon the teaching profession. At the same time, it must be pointed out that artistic ability is not enough in itself. The Teacher should be equipped with a working knowledge of the artistic crafts, and it should be emphasized that only those who are prepared to give their services unstintingly, and with keen enthusiasm, should take up teaching as a profession. Such teachers will be of the greatest possible service to this country in the vast amount of pioneer work which the teaching profession will be called upon to do in the near future.

Commercial Art Section.

The Commercial Art Section continues to make progress, both from the point of view of the standard of work and in the increase in the number of the students. The following figures for the past 3 years are an encouraging indication of its importance as a popular Section of the School :—

Year.	Number of students.
1935–36	40
1936–37	77
1937–38	71

During the year under report, the Commercial Art course covered a period of 2 years and the opening of a third year has only recently been sanctioned. Facilities are provided to deal with all branches of pictorial commercial work to meet the demands in that important field of modern advertising, and the courses are arranged which give it a definite vocational bias. With the gradual spread of Western ideas regarding the Art of Advertising, the Artist, with originality and skill, can play an ever-increasing part as a factor for its success, and serve as a practical outlet for his artistic talents. The progress achieved in this section during the past three years has fully justified its introduction as a section of the School. The standard of work achieved is very high, and many students have received their due recognition in the various exhibitions held in India. Mr. G. D. Bhadsavle, a student who received his training in this section, was successful in winning the 1st Prize in the All-India Poster Competition organised by the Red Cross Society, and the majority of awards in the Commercial Art Section of the recent Exhibition of the Bombay Art Society went to the students of the Bombay School of Art.

School of Sculpture.

The number of students attending the Sculpture Section during the year was 21 as against 20 during 1936–37. A high standard of work has been maintained, and the Examination results have again been very satisfactory.

The more advanced students have been given facilities to attend the Stone-carving class of the Reay Art Workshops, with a view to giving them more practical experience. Past experience has shown that many of the highly skilled sculptors have found a very limited outlet for their work, as much of it was done merely for exhibition purposes. Under modern conditions, this cannot continue, and the necessary adjustments are being gradually introduced, thereby giving the sculptors a reasonable chance of co-operating with architects, and providing that very necessary vocational bias which has hitherto not received sufficient attention.

Students of the Sculpture Section have exhibited their work in many of the exhibitions held in India with encouraging results. Mr. K. B. Kapadia was successful in being selected in the open competition for a design of a medal for the Bombay Humanitarian League.

School of Architecture.

At the beginning of the session, there were 147 students including two lady students, in the Architectural Section of the Sir J. J. School of Art, Bombay, and at its close 136 as compared with 140 and 129 respectively for the session 1936–37.

They can be classified at the end of the session as follows :

(*a*) Brahmins	45
(*b*) Non-Brahmins	46
(*c*) Parsis	18
(*d*) Muhammadans	10
(*e*) Jews	2
(*f*) Europeans and Anglo-Indians ..	3
(*g*) Indian Christians	5
(*h*) Jains	1
(*i*) Artisans	2
(*j*) Marathas	1
(*k*) Kunbis	3
	136

These were distributed as follows :—

Class.	Admitted.	At the end of the Session.
1st Year (Preparatory)	31	26
2nd Year (Elementary)	33	34
3rd Year "A" (Intermediate) ..	5	5
3rd Year "B" (Advanced) ..	25	22
3rd Year "Remove" (Advanced) ..	11	11
4th Year (Diploma)	37	34
5th Year (R.I.B.A. Final)	5	4
	147	136

There were only 31 acceptable applications for admission to the 1st Year Class out of which one joined only the morning classes. The Day School consisted of 70 students in the 1st term and there were 70 at the conclusion of the session, and they were divided into three divisions, 1st Year, 2nd Year and Seniors.

At the close of the session, 100 took the Government Examinations in Architecture as compared with 90 in the last session, while 9 appeared as ex-students.

Elementary	.. 30 *plus* 4 ex-students of whom 16 passed, 18 failed.
Intermediate	.. 5 *plus* 0 ex-students of whom 5 passed, none failed.
Advanced	.. 32 *plus* 7 ex-students of whom 15 passed, 24 failed.
Diploma	.. 33 *plus* 6 ex-students of whom 17 passed, 22 failed.

The average number on the monthly roll was 141 and average daily attendance 130. The amount of fees collected was Rs. 11,875–8–0 as against Rs. 12,158–4–0 collected last year. Out of this, Rs. 5,763–8–0 were collected from those attending only the morning classes and fees from students outside the Bombay Presidency amounted to Rs. 4,505-2-0 including the morning session. The number of Matriculates in this session in the year under report was 111 as compared with 118 of the last year.

This year the Professor of Architecture accompanied by the Secretary, School of Architecture, conducted the Annual Study Excursion to South Kanara District. The party consisted of 34 students of whom 19 joined entirely at their own expense. The party brought back some useful measured drawings and sketches from Mudbidri and Karkal. Appreciation and thanks are due to the Collector of South Kanara and the Tahsildars of the various places visited for the great assistance rendered to the party.

The following past students have passed the Final Examination qualifying for the Associateship of the Royal Institute of British Architects :—

1. Mr. M. K. Jadhav.
2. Mr. R. H. Pastakia.
3. Mr. S. S. Reuben.
4. Mr. J. G. Patki.
5. Mr. K. A. Parelkar.
6. Mr. K. M. Kotasthane.

There has been a consistent demand for architectural assistants who are past alumini of the School, during this year, and it is encouraging to mention that there is very little unemployment as far as the past students of this section of the School are concerned. About 25 per cent. of the students are practising the profession on their own in various parts of the Bombay Presidency, while a good number are employed in responsible positions in the British India, Native State Governments and private architects' offices as architectural assistants.

The Literary and Debating Society of this Section of the School has had one more year of useful work and the students of this section continued to take an active part in the School of Art Gymkhana carrying off several of the prizes in the annual tournaments in different games.

The Reay Art Workshops.

Fortunately the Crafts in India today are receiving a little more attention. There seems to be a renewed interest in this very important branch of applied art.

The Reay Art Workshops have always formed an important section of the School of Art, and will, no doubt, play an even greater part in the near future. The courses are now being brought more up-to-date in keeping with modern conditions and requirements.

The indigenous Craftsmen who are working in the more primitive Indian crafts must continue to retain the beauty of truly traditional work, and need not be unduly influenced by machine methods. On the other hand, the Indian Craftsman working in the more practical and utilitarian crafts, must recognise certain aspects of the machine in order to assist him in his craft. In that connection a new feature was introduced in the Workshops in regard to textile designing. The work of textile designing is closely linked up with the engraving class, and students therefore are given facilities for gaining experience in this subject, thus providing not only experience in designing but also in engraving the actual metal roller from which the textiles are printed. Original designs are worked out by the students, and a wealth of creative ingenuity is displayed by these young craftsmen. It is very encouraging to note that the following three students of this Section were successful in winning prizes in the "All India Textile Design Competition" organised by the Department of Chemical Technology, University of Bombay :—

1. Mr. A. Fernandes.
2. Mr. J. P. Estibeiro.
3. Mr. S. J. Fonseka.

This practical subject should find an important place in this Section, and should open up possibilities for the employment of students in the local textile Industry. It is perhaps not too much to expect that such opportunities will eventually enable India to produce not only her own textile designing, but also the necessary equipment, and thereby face foreign competition more effectively.

During the year under report, 114 the same number of students as last year, attended the Workshops. A total of 42 orders was received for various kinds of work, out of which 7 came from outside the School. Among the various important works executed by this Section during the year, was a very beautiful address stand in blackwood for India House, London. The stand was specially designed to contain the address and the golden key which was used on the occasion of the opening of India House,

London, by His late Majesty King George V. Another important piece of work executed during the year was a model of the Gateway of India, Bombay, in Sandalwood, for His Excellency Lord Brabourne, late Governor of Bombay. His Excellency expressed his great appreciation for this beautiful piece of craftsmanship, and congratulated the craftsmen responsible for the work. A very fine Coat of Arms of His Excellency Lord Brabourne was carved in blue black stone and placed in the wall at Government House, Ganeshkhind, Poona. A casket and silver key were designed and executed for the Trustees of the Prince of Wales Museum, Bombay, for the occasion of the opening of the new wing of the Museum by His Excellency the Governor of Bombay.

Statistics.

The number of students on the rolls of the Drawing and Painting, Commercial Art, Modelling and Architectural Sections of the School of Art and Reay Art Workshops on the 31st March 1938 was 631 as against 632 on the 31st March 1937. This was made up as follows :—

	Boys.	Girls.	Total.
Europeans and Anglo-Indians	5	6	11
Indian Christians	30	8	38
Brahmins	163	12	175
Other Hindus	192	21	213
Marathas	33	....	33
Kunbis, Kolis, etc.	13	....	13
Artisans	12	....	12
Lingayats	2	....	2
Depressed Classes	1	....	1
Muhammadans	42	2	44
Parsis	35	20	55
Punjabi Sikhs	4	1	5
Jains	14	1	15
Jews and Others	12	2	14
Total ..	558	73	631

The comparative statement of attendance for the last two years is as under :—

Year.	Average monthly.	Number at the end of the year.
1936-37	577	632
1937-38	612	631

The total expenditure (direct and indirect) during the year 1937-38 was Rs. 1,22,624 as against Rs. 1,29,839 in 1936-37.

The attendance of students in various classes was as shown below :—

Name of the Class.	1936-37.	1937-38.
Elementary and Intermediate Drawing Grade Classes ..	28	21
Commercial Art Classes	77	71
Normal Class for Drawing Teachers	38	39
Drawing and Painting Classes	226	229
Modelling Classes	20	21
Architectural Classes	129	136
Reay Art Workshops	114	114
Total ..	632	631

The total fee receipts for the year ending 31st March 1938 was Rs. 41,077 as against Rs. 41,091 in 1936–37.

Examinations.

Name of examination.	1936–37.		1937–38.	
	Number appeared.	Number passed.	Number appeared.	Number passed.
Elementary Drawing Grade ..	26	20	11	6
Intermediate Drawing Grade ..	35	20	23	14
Elementary Drawing and Painting ..	31	20	60	39
Intermediate Drawing and Painting ..	33	23	31	25
Advanced Drawing and Painting ..	33	28	28	25
Diploma Drawing and Painting ..	40	24	40	21
Elementary Modelling	2	2	6	4
Intermediate Modelling	5	5	3	3
Advanced Modelling	5	5	4	3
Diploma Modelling	2	2	6	5
Drawing Teacher's	38	28	39	18
Elementary Architecture	26	12	30	15
Intermediate Architecture	5	4	5	5
Advanced Architecture	31	19	32	15
Diploma Architecture	28	18	33	16
Total ..	340	230	351	214

Account of receipts and expenditure of the Sir J. J. School of Art, Bombay, for the year 1937–38.

Receipts.	School.	Workshops.	Total.	Expenditure.	School.	Workshops.	Total.
Fees	38,245	2,832	41,077	Pay of Officers	37,365	2,040	39,405
Sale proceeds of articles ..	.....	954	954	Pay of Establishment ..	29,310	12,348	41,658
Miscellaneous	91	....	91	Compensation Allowances and Honoraria.	12,799	583	13,382
				Travelling allowance ..	534	....	534
				Contingencies	14,775	4,487	19,262
Excess of Expenditure over Income.	56,447	15,672	72,119	Excess of income over Expenditure.	....	....	....
Total ..	94,783	19,458	114,241	Total ..	94,783	19,458	114,241

APPENDIX

Containing Government of Bombay Drawing and Art Examination Papers and Examiners' Reports 1938.

NOTICE.

All enquiries regarding the rules and syllabuses for the Drawing Grade Examinations (Elementary and Intermediate Drawing Grade Examinations) should be addressed to the Inspector of Drawing and Craftwork, Bombay Presidency, Bombay.

Particulars regarding the Higher Art Examinations such as Drawing and Painting, Architectural and Modelling, Drawing Teacher's, Drawing Master's and Art Master's Examinations, if any, should be obtained on application to the Director, Sir J. J. School of Art, Bombay.

Copies of this publication are stocked at the Government Book Depôt, Charni Road Gardens, Bombay, to which application for copies should be made direct.

CHAS. R. GERRARD,
Director,
Sir J. J. School of Art, Bombay.

Diploma Examination in Drawing and Painting.

MURAL PANEL.—AN INDIAN BAZAR.

K. K. Hebbar. *Sir J. J. School of Art, Bombay.*

REPORT OF THE EXAMINERS UPON THE WORK DONE BY THE CANDIDATES AT THE DRAWING AND ART EXAMINATIONS, 1938.

1. REPORT ON THE EXAMINATIONS IN DRAWING AND PAINTING AND MODELLING.

EXAMINATIONS IN DRAWING AND PAINTING.

Elementary Examination in Drawing and Painting.

There were in all 147 candidates for this Examination of whom 93 came out successful, two were absent throughout the Examination. The number of candidates entering for this particular Examination is increasing every year. The standard of work generally was pretty good.

Intermediate Examination in Drawing and Painting.

Anatomy.—The majority of candidates did not produce work of a very high standard. The work was far too sketchy, and did not show much intelligent use of the subject in its application to the figure in action.

Memory.—The work generally was interesting and showed evidence of observation. The subject, "A Shoe Maker at his Work" produced some good character studies. The other subject, "A Woman Gathering Fruit" was attempted with an idea of making it "decorative", and the result showed "artificial people" gathering fruit. This memory test is not one demanding evidence of decorative design ; it is a test of the candidate's power of general observation.

Composition.—In a few cases, originality was shown ; the colour was good generally. One would like to see more work done in the Indian Style.

Figure from Cast.—More attention should be given to the general proportions ; hands and feet were neglected.

Painting from Life.—More accuracy in drawing is necessary, and more attention should be given to good placing of the figure on the canvas. In many cases proportions were not good ; usually the head was drawn too small.

Advanced Examination in Drawing and Painting.

Forty candidates appeared for this Examination and thirty-two passed.

Head from Life.—This was a new subject introduced this year and many students did well. The colour was generally good. It must

be impressed upon candidates that too many high lights shown in a painting of a head destroy its general breadth, and instead of spending time on minor details of the face, more attention should be given to the solid structure of the skull. More credit is always given to candidates who show that they have built up the head constructively.

Painting from Life.—Sufficient attention was not given to the proportions of the figure. This defect was perhaps due to the candidates being too anxious to get on with the painting. In many cases where the proportions had gone sadly astray, undue attention had been given to irrelevant matters, and too many high lights were picked out.

Pictorial Composition.—Many of the works were quite interesting; as a rule, candidates do not go wrong in their colouring. The chief defect is to be found in their attempt to be realistic, in fact almost photographic in their Pictorial Composition. No matter in what style the candidate may work, it must conform to some definitely planned arrangement. Candidates would do well to give more attention to the principles underlying abstract forms, lines and contours; this would considerably help them to overcome their difficulties.

Time Sketch.—This is a newly introduced subject this year. It is given as a sound test in draughtsmanship and not as an exercise in shading. Candidates have yet to realise the importance of pure line work, which is one of many virtues of the art of the East. It is a means of expressing the maximum with the minimum means.

Anatomy.—The purpose of Anatomy as a subject of study for the artist, is to strengthen his knowledge for constructive drawing. The remembering of the names of bones and muscles is not the all important thing; and furthermore it is not enough for candidates to remember mechanically the positions of the muscles of the human figure. The subject must be considered in its wider sense, and candidates in this test must show that their study of anatomy has enabled them to draw intelligently a figure in action. A much higher standard is expected in this test.

Diploma Examination in Drawing and Painting.

There was an increase in the number of candidates this year. Out of 59 candidates who appeared for this Examination, 32 passed. As in previous years the candidates were allowed to select one of two subjects given, and were permitted to execute the work either in the Indian or Western style. They were free to choose their own technique, and the work throughout was of a higher standard this year. A very noticeable feature this year was the variety and originality of the work, which is a healthy indication that candidates are not allowing their work to become stereotyped. The work showed that candidates are making experiments in the various methods at their disposal. Practically throughout, a good sense of composition was displayed. Candidates

are however reminded that they should give more attention to the extremities. The hands and feet were usually neglected, and showed that not sufficient attention had been given to the first drawing out on the canvas. Models are provided for the use of candidates, and they should take more advantage of such a privilege.

Modelling Examinations.

Elementary Examination in Modelling.

Six candidates appeared for this Examination and four passed. The candidates did well in Nature in Relief, and in some cases, great delicacy in the rendering of the plant was shown. Again this year, Head from Cast left much to be desired. Candidates must pay more attention to the beauty of form, in its simplicity, and although rubbing down the clay to a smoothness is not required, the forms however, should not be hard and mechanical. The Design test was perhaps of a better standard than last year.

Intermediate Examination in Modelling.

Four candidates appeared for this Examination and all of them passed. The candidates did exceptionally well in executing the Figure from the Cast. The "Relief Design" was rather disappointing, and as was the case last year, a general monotony prevailed.

Advanced Examination in Modelling.

Four candidates appeared for this test and three passed. The candidates did exceptionally well in executing the "Figure from Life". This subject was newly introduced this year, and the result was very encouraging. The "Design in the Round" should have been kept much simpler. Candidates are far too ambitious in attempting to represent "realism", and there is too much undercutting of the forms. Candidates should keep in mind that in modelling Design in the Round, breadth of treatment should be the aim, and no credit is gained by candidates by cramming their work with irrelevant detail. It is just a waste of time.

Diploma Examination in Modelling.

Out of six candidates who appeared, one failed. In addition to the usual panel in relief, as in previous years, candidates were given an extra subject—"Figure from Life". This additional subject is necessary in order to more fully assess the student's ability in modelling in the round. The work produced was very satisfactory. It should, however, be mentioned, that the candidate is not required to produce a piece of work as though it may have been taken from a mould from life. A certain amount of simplification is required to give a breadth to the work. The subject given for the relief panel was "Agriculture". Candidates this

year realised more fully than in previous years, that the types of figures were to be characteristic, and in keeping with the subject. For many years past, candidates appeared to be too anxious to use imaginary types instead of depicting real types. The compositions generally were composed of too many separate parts, and the result gave a scattered effect. One of the weakest points noticeable was the monotony produced in the sameness of the height and roundness of the relief throughout the panel, which gave the work a lumpy effect. More attention should also be given to the correct contour of the human figure.

2. THE REPORT ON THE DRAWING TEACHER'S EXAMINATION.

There were in all 49 candidates for this examination this year, of whom 39 were from the Sir J. J. School of Art, Bombay, and 10 ex-students. Of the 49, 20 came out successful, 3 in the Second Class, and 17 in the Third Class. The work generally, presented an average standard, and none of the candidates could secure the First Class. There were three Diploma-holders in Painting, who, under the new rules, appeared for only four subjects of the Examination.

Geometry and Perspective.—Candidates who had apparently been in the habit of arranging their perspective problems horizontally found difficulty in dealing with the problem set in this test, which necessitated the drawing being placed vertically on the paper. In some cases, the difficulty could only be overcome by joining two sheets together to show the complete problem. There is no excuse for this difficulty, if candidates would only read the question carefully, and plan the work accordingly before attempting their work.

Black-board and Lettering.—A few candidates did well in these subjects which are very important to the teacher. The candidates on the whole should have shown better results. The power to demonstrate on a blackboard to students is of the utmost importance, and more attention should be given to it.

Memory Drawing.—It is satisfactory to note that in this subject, most of the candidates did very well.

Nature Drawing.—Only 22 candidates came out successful in this test. More attention should be given to the principles of growth and construction. Candidates would do well to remember that Nature Study is not an end in itself, but as a means to fortify their knowledge of the fundamental principles to be found in nature, and to assist them in the subject of Design.

Written and Oral Test.—In these practical tests, the candidates did not present a high standard. More thought should be given to drawing as an important School subject, its place in Education generally, and its wider significance in its relation to industry. In order to create a class room atmosphere, this year, the oral test was given in front of a class of students selected from the Reay Art Workshops of the School of Art.

Design.—Many of the candidates did well in this subject, in so far that they showed very pleasing patterns. Candidates should, however, acquaint themselves with the ordinary artistic crafts of India. A general knowledge of craftwork is extremely necessary to a teacher. In the design question set this year, it was quite clear that many candidates did not know what was meant by "lacquer work".

Object Drawing and Light and Shade.—There was too much evidence of candidates using mechanical means to execute their drawings. This subject should be considered as "Free Drawing", and candidates are expected to show that they have trained their eyes to judge relative proportions and shapes. Many drawings were just on the borderline, as the general proportions were not correct. The rendering of light and shade left much to be desired.

3. REPORT ON THE DRAWING MASTER'S EXAMINATION.

There were in all six candidates for this examination this year, of whom four came out successful—one lady teacher from a Government Training College for Women, and the rest were teachers in non-Government Aided institutions. The standard of work in general was on the whole pretty fair.

Ornament from Cast.—Only one candidate was able to secure the highest number of marks in this test, the others faring tolerably well. The casts selected by the examiners this year were rather easy for the test, yet most of the candidates failed to grasp the general effect of light and shade, while some went to the length of depicting imaginary cast shadows, which spoiled the effect of the actual drawing, which was otherwise considered quite satisfactory. Candidates should also realise that in shading, it is not so much a question of copying the accidentals, but to be governed by the actual true forms.

Still Life.—One of the objects of this Examination is to test every individual candidate's ability in arranging a group of objects for himself. All the candidates showed that they could set up a good group, the paintings they produced were perhaps not of a high order. It was generally found that the work was rather mechanical by reason of undue sharp edges being given to their objects, and there was a general lack of good colour.

Written Examination and Oral Test.—In this important practical test, the candidates did not do very well. They lacked the power to express themselves, and were not to the point. Many of the questions put to them were such that the average "Drawing Master" should find no difficulty in answering. It was noted that the candidates who did well in the other subjects made a poor show in this particular test. The oral test gives the candidate an opportunity to display his or her personality as a teacher, and a more general knowledge of artistic matters is desirable.

Nature Drawing.—There was nothing of outstanding merit in the work produced by the candidates in this subject, which is generally a favourite one with the candidates. The actual drawing of the specimens in some cases was lacking, and the required skill of execution and colouring were not any way encouraging. The decorative and conventional treatment of the subject seemed to be a common difficulty, which was the outcome of the candidates' limited knowledge of this aspect of the subject.

Design.—In this subject, the shape given was "the Stone Work surrounding a Doorway". It was not in fact a difficult subject from the technique point of view, and as a matter of common observation too, the candidates were expected to excel in this work, but the actual results obtained were disappointing.

4. REPORT ON THE ART MASTER'S EXAMINATION.

Six candidates appeared for this Examination and three passed.

Design.—Candidates gave a better show of work in their Second Paper. The poster question seemed to be very popular, and some good designs were executed. Candidates must pay more attention to the chief feature of the subject they are supposed to be advertising, and should not be too extravagant in the number of colours they use.

Memory.—The Memory test was on the whole quite good, and candidates were able to express themselves fairly well.

Written Paper.—As in all other tests of this kind, the candidates did not express themselves very well. They did not appear to grasp the meaning of the straightforward questions given them, and whatever they had to say they laboured the point unnecessarily in saying it. Candidates who have taken up the teaching of drawing should acquaint themselves with more general knowledge. They must read more in order to express their own personal opinion on matters generally. An Art Master's work is not merely confined to the process of drawing and painting; he has to impart knowledge to others, and this cannot be done efficiently unless he has a broad general knowledge, quite apart from his manipulative skill.

Still Life.—The set of work produced was quite good in some respects. In one or two cases, there was a hardness in the painting, and the general colouring was on the dull side. The arrangement of the groups was good generally. This is an important part of the test.

Painting from Life.—There was not very much outstanding work in this important subject. The work seemed dull, and drab colour was used in the painting of the flesh. None of the candidates appeared to catch the rhythm of the figure, and the result was rather wooden. More attention should also be given to the hands and feet.

Figure from the Cast.—Candidates must express themselves in a simpler manner. Too much attention was given to fussy shading. Many candidates commenced their finishing touches before they had properly checked their proportions. Candidates should note for future guidance, that a drawing from the Antique can be fully represented without relying so much upon shading. A pure correct line drawing is the real test of a candidate's standard of draughtsmanship.

5. REPORT ON THE EXAMINATIONS IN ARCHITECTURE.

Testimonies of Study.

Elementary Examination.

In this examination no testimonies were submitted by outside Candidates.

Intermediate Examination.

In this examination 14 sets were submitted of which 9 were accepted and 5 rejected.

Advanced Examination.

In this examination 4 sets were submitted and 2 were accepted and 2 rejected.

Diploma Examination.

In this examination 3 sets were submitted of which one was approved and two rejected.

The number of Intermediate testimonies that were submitted in comparison with the entire absence of Elementary testimonies shows that outside Candidates are avoiding going through the whole graded course.

The revision of Schedule I as regards the architectural examinations is a great step in advance, and in the Elementary Examination this year a marked improvement was noticed in the standard of the work which fully justified the stiffening up of the examination.

As regards the Candidates themselves there is little calling for remark. The standard of the outside candidates for the Intermediate Examination was extremely low although a few of them might have had a chance of passing the Elementary Examination had they desired to sit for it.

The standard in History and Stresses and Strains in the Advanced Examination was low. The Kotasthane prize for the Candidate doing best in the subject of Stresses and Strains in the Advanced Examination goes to Mr. R. P. Mhatre, who took the Examination for the first time and comes out 7th among the successful candidates.

The design work in the Diploma was of higher average standard than usual, but many candidates jeopardised their chances by lack of application to the Science subjects. As the Examinations progressively come under the new Schedule the serious consequences of this to the candidate himself will become more and more apparent.

6. REPORT ON THE ELEMENTARY AND INTERMEDIATE GRADE DRAWING EXAMINATIONS, 1937.

The number of candidates entered for these examinations this year was 6,671 for the Elementary and 3,468 for the Intermediate Grade Drawing Examinations, as against 7,625 and 3,866, respectively, for the preceding year. The number of absentees for the two examinations was 231 and 82, respectively.

2. The following table gives the results of the examinations which were held in October 1937 :—

Name of the Examination.	Number examined.	Number passed.	Percentage of passes.
1	2	3	4
Elementary Drawing Grade Examination ..	6,440	3,447	53·5
Intermediate Drawing Grade Examination ..	3,386	2,194	64·7

3. *Object Drawing.*—The standard of work in general produced in this important subject was up to the average. It was evident from the results that the paper for the Elementary Examination was found by a majority of the candidates somewhat difficult ; yet a few exceptionally good drawings were forthcoming which spoke well of the efficient teaching in some schools. A tendency to make small drawings was still to be seen, and in spite of the repeated remarks against it made in the past reports, nothing seemed to have been done by the schools to check it. The drawings produced in the Intermediate test were of a fairly good standard on the whole. The objects in the group were generally well arranged throughout, and more attention was paid tc their proportional drawing than to extreme neatness. Efforts at shading were again not very encouraging, and were responsible for spoiling some good drawings. In some cases it was clear that some imaginary shades and lights were represented which was far from satisfactory. Some drawings were done with a hard map outline, which gave a mechanical effect.

4. *Design.*—The work presented for this test was, unfortunately, not of the desired standard in the Elementary Examination. Absence of originality was the chief defect noticed in a majority of the designs,

while some candidates seemed quite satisfied in drawing a few circles within a circle. There appeared a suspicious sameness in the work of the same centre, which suggested that the candidates were merely repeating, without thought, something they had done in the class. The work for the Intermediate test was better in quality than that for the Elementary test, but no careful thought in many cases was given on the question of adaptability of the designs for a particular practical purpose for which it was intended. Colouring was on the whole effective, but the introduction of human figures by some candidates proved beyond their skill, and made the result deplorable. The knowledge of the human figure was not expected here, and the candidates would otherwise have done well, if they had employed their time in some good arrangement of floral forms. Some of the candidates also seemed to be greatly interested in decorating the borders of their designs—a thing not wanted by the Examiner—and consequently neglecting the main features of the design.

5. *Nature Drawing.*—The results produced in this important test did not lead one to believe that the subject had received due attention in the secondary schools. The plant forms in their natural positions should have been depicted. The drawings of the leaves and flowers in a set manner, without regard to the growth, and the particular features of the plants concerned, was too much in evidence. Where outline drawing was well attempted, colouring was not true to nature; while some drawings exhibited weakness in the correct outline although the colouring done was considerably better. It would appear from the work submitted that colours were rather sparingly used in the lessons in schools, sufficient practice in handling of the colours, and in the preparation of different tints of colours was not sufficiently taught. The decorative treatment of the chief features of the plant was not understood by many of the candidates, instead, separate drawings of the different parts of the plant were repeated. This part of the subject seemed to be seriously neglected in teaching, and the Drawing teachers are advised to insist on the drawing of the decorative treatments of the plants selected for study in the class, and to demonstrate to the pupils, how nature in its conventionalised forms can provide excellent motifs for design, to suit various practical purposes.

6. *Free-Hand Drawing.*—A new paper in this subject has been introduced for the Elementary Examination from this year. An easy paper was set this year, and the work presented was fairly good on the whole. The leading lines of the pattern given had to be drawn; but some of the candidates unnecessarily devoted rather too much attention to the finishing of the pattern than to the proportions in general, with the result that their drawings failed to display correct distribution of masses. The plate for the Intermediate Examination, though somewhat elaborate, was rather easy to draw, and most of the drawings done were both neat in execution and correct in proportion.

7. *Geometry and Lettering.*—A new subject of geometry has been introduced for both the Elementary and Intermediate Drawing Grade

Examinations from this year. A test paper was set for the Elementary Examination, and although the candidates had no previous idea of the nature of this paper, they made good attempts to solve the questions given, which was quite creditable to them. The answers to the questions for the Intermediate test were more interesting and accurate, and helped to make a general favourable impression on the examiners in assessing the candidates' papers. Candidates are reminded that all lines of construction should be shown, to fully explain how they have solved their problems.

Some improvement was seen in the work in Lettering produced for this year's Intermediate Grade Examination. The teachers would do well to follow the Roman alphabets as a standard type, instead of the many others that they are lavishly following at present. Many panels of lettering were overcrowded. Good spacing is very necessary, which should be paid more particular attention.

8. *Memory Drawing.*—The papers set for this test for both the examinations were rather different in nature to those of the past years, and a number of candidates felt a difficulty in attempting the questions. The three-quarter view of Indian foot-wear was misunderstood by many, as meaning three-fourth portion of foot-wear, and various drawings foolishly showed only three fourths of a shoe. In the Intermediate test, the examiners made a welcome change in the routine nature of the paper set from year to year, and tried to give a fuller play to the candidates' ability of recording as they can, the visualised impressions of the more familiar scenes they see around them. The questions were exactly from what the candidates were expected to study under the Pictorial and Imaginative drawing, and it was a misconception on the part of many to think that the questions involved a higher standard of work beyond the capacity of the candidates.

GOVERNMENT OF BOMBAY DRAWING EXAMINATIONS

Elementary Grade Examination

1st Paper

TUESDAY, 5TH OCTOBER 1937

[11 A.M. TO 1 P.M.]

OBJECT DRAWING

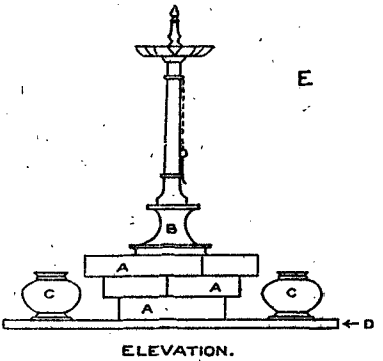
INSTRUCTIONS TO SUPERINTENDENTS

A Drawing Board (Imperial size) 32″ × 22″ to be placed upon a box or stool about 12″ above the ground.

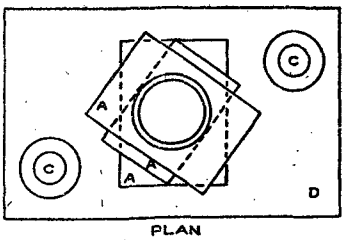
A. Three very large books.

B. Samai (Indian lamp).

C. Water Pots.



ELEVATION.



PLAN

A ..... Books.
B ..... Samai (indian lamp)
C ..... Water pots.
D ..... Drawing board.

If any of the articles mentioned cannot be procured, the Superintendent must use his discretion in substituting others. Full particulars of any changes should be given on a paper and enclosed *with the drawings*.

The candidates should be seated between seven and ten feet from, and directly facing, the group of objects.

The accompanying plan and elevation is intended to show clearly the position, etc., in which the objects to be drawn are to be placed. It is most important that this should not be seen by any of the candidates and that the objects are not made known to the candidates beforehand.

General Instructions

[Immediately before the Examination commences the following *regulations are to be read to the candidates.*]

Before commencing your work you are required to write legibly in English your name, number, school and centre in the *top right-hand corner* of the paper.

You must not have with you any books, notes or paper other than that supplied to you for use at this examination.

Any drawing that shows the slightest trace of the use of rulers or mechanical devices will be disqualified.

Examination Paper

[*Instructions to candidates* to be read out and also written on a board or boards placed in full view of the candidates.]

You are required to draw in pencil the group of objects before you as they appear from the point of view in which you are seated. The group of objects may be pencil-shaded; if time allows. But this is optional.

The pencil may be held between the eye and the objects so as to estimate the apparent sizes or parts, but must not afterwards be laid upon the drawing paper in order to transfer thereto the measurement thus obtained.

All other forms of measuring or other mechanical devices are forbidden.

No credit will be given for small drawings.

Elementary Grade Examination

2nd Paper

TUESDAY, 5th OCTOBER 1937

[2 p.m. to 4 p.m.]

DESIGN

Instructions to Superintendents

An extra piece of paper may be given to the candidates, for trying their colours, and also tracing paper to those candidates who require it. The Superintendents are requested to see that the tracing paper is not to be thrown away in the Examination halls by the candidates but that they should be attached to the Design answer papers of the candidates concerned.

GENERAL INSTRUCTIONS

[Immediately before the examination commences the following *regulations are to be read to the candidates.*]

Before commencing your work you are required to write legibly in English your name, number, school and centre in the *top right-hand corner* of the paper.

You must not have with you any books, notes, or paper other than that supplied to you for use at this Examination.

EXAMINATION PAPER

(*a*) Draw a circle of 7″ diameter, and within this circle place a square centrally. The diagonal of the square to measure 5″.

(*b*) Use this arrangement as a basis of your design. Fill in the various spaces with geometric forms.

(*c*) Complete your design by adding an outer circle forming a ½″ border.

Elementary Grade Examination

3rd Paper

WEDNESDAY, 6TH OCTOBER 1937

[11 A.M. TO 1-15 P.M.]

NATURE DRAWING

INSTRUCTIONS TO SUPERINTENDENTS

The Superintendents are requested to supply each candidate with a spray of not more than seven leaves which should be of a simple nature. The number of leaves will be dependent upon the size of the leaves. The sprays given to a candidate should not be larger in area than the size of the paper on which the candidate has to draw (15″ × 11″).

If possible a spray should be arranged on the desk in front of each candidate. One specimen of each different kind of spray used, should be enclosed in an envelope and *sent with the candidate's paper.*

GENERAL INSTRUCTIONS

[Immediately before the Examination commences the following *regulations are to be read to the candidates.*]

Before commencing your work, you are requested to write legibly in English your name, number, school and centre in the *top right-hand corner* of the paper.

You must not have with you any books, notes or paper other than that supplied to you for use at this Examination.

Any drawing that shows the slightest trace of the use of rulers or mechanical devices will be disqualified.

EXAMINATION PAPER

[*Instructions to candidates* to be read out and also written on a board or boards placed in full view of the candidates.]

Make a drawing in pencil of the spray of leaves given to you and colour your drawing as truthfully as possible.

Elementary Grade Examination

4th Paper

WEDNESDAY, 6TH OCTOBER 1937

[2 P.M. TO 3-30 P.M.]

FREEHAND DRAWING

INSTRUCTIONS TO SUPERINTENDENTS

The Superintendents are requested to place the charts in a good light, and to arrange them so that, as far as possible, not more than 15 candidates draw from any one chart. Candidates should be seated directly facing the charts, and should be at least three feet from it.

GENERAL INSTRUCTIONS

[Immediately before the Examination commences, the following *regulations are to be read to the candidates.*]

Before commencing your work you are required to write *in ink* legibly in English your name, number, school and centre in the *top right-hand-corner* of the paper.

You must not have with you any books, notes or paper other than that supplied to you for use at this Examination.

Any drawing that shows the slightest trace of the use of rulers or mechanical devices will be disqualified.

EXAMINATION PAPER

[*Instructions to candidates* to be read out and also written on a board or boards placed in full view of the candidates.]

Draw in pencil the chart placed before you. You should sketch in the leading lines of the whole pattern and then finish carefully as much as possible.

Correctness of drawing and proportion is of more importance than extreme neatness of line.

No credit will be given for a very small drawing.

Elementary Grade Examination

5th Paper

THURSDAY, 7TH OCTOBER 1937

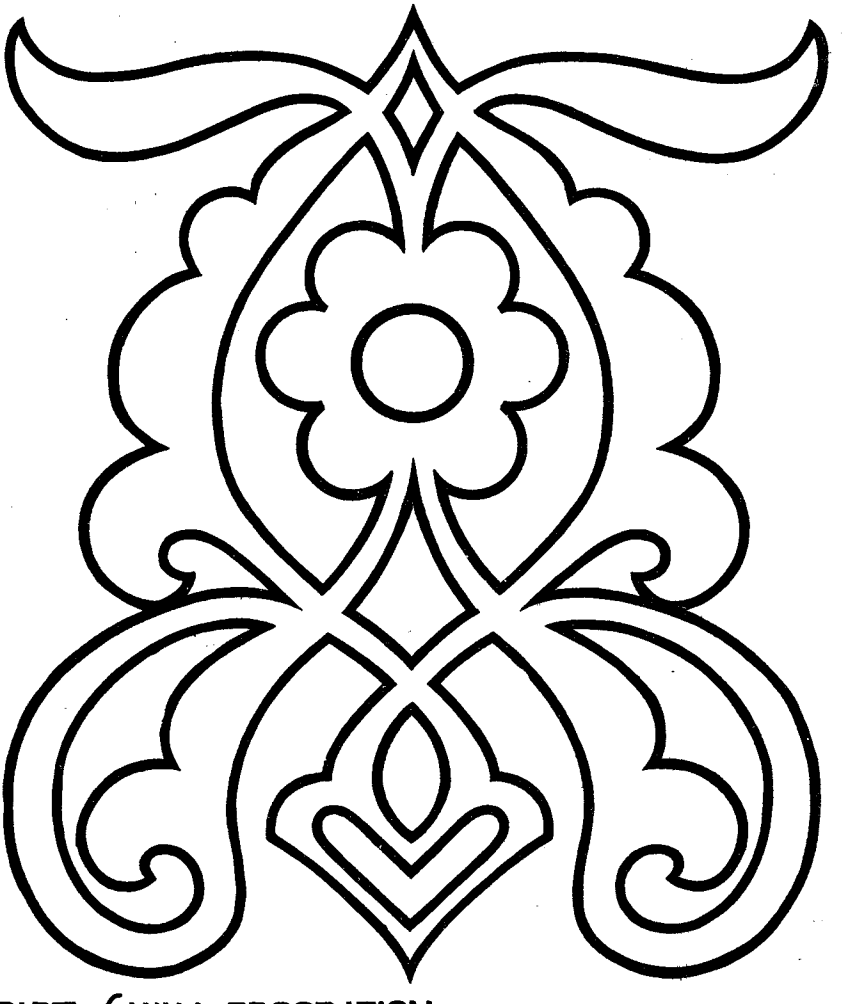
[11 A.M. TO 12 NOON]

PLANE PRACTICAL GEOMETRY

INSTRUCTIONS TO SUPERINTENDENTS

Superintendents are particularly requested to see that note books or any form of reference are not brought into the Examination room.

ELEMENTARY GRADE EXAMINATION 1937
FREEHAND DRAWING



PART *of* WALL DECORATION, NEAR THE QUTB, DELHI.

GENERAL INSTRUCTIONS

[Immediately before the examination commences the following *instructions are to be read to the candidates.*]

Before commencing your work you are required to write legibly in English your name, number, school and centre in the *top right-hand corner* of the paper.

You must not have with you any books, notes, or paper other than that supplied to you for use at this Examination.

All construction lines must be left in your drawings.

Neatness and accuracy in working out the problems will gain marks.

You must attempt 5 problems.

Place the number of the question next to your drawing.

1. Draw an equilateral triangle having 4″ sides, and within this triangle place the largest possible circle.

2. Within a circle of 4″ diameter place four circles touching each other and the large circle.

3. Draw an oblong 4″ × 3″ and show geometrically, how you would draw two other oblongs of exactly the same proportion. In the one case the shorter side being $2\frac{5}{8}$″ and in the other case the shorter side being $1\frac{7}{8}$″.

4. Construct the following polygons :—
   (1) A pentagon its sides measuring 2″.
   (2) An octagon its sides measuring 1″.
   (3) A hexagon its sides measuring 1″.

5. Construct an ellipse by intersecting lines, its major axis being 4″ and its minor axis being 2″.

Elementary Grade Examination

6th Paper

THURSDAY, 7TH OCTOBER 1937

[1 P.M. TO 1-30 P.M.]

MEMORY DRAWING

INSTRUCTIONS TO SUPERINTENDENTS

Superintendents are particularly requested to see that note-books or any form of reference are not brought into the Examination room. Also to see that pictures or the actual objects mentioned in the question paper are not in the Examination room.

GENERAL INSTRUCTIONS

[Immediately before the Examination commences the following *regulations are to be read to the candidates.*]

Before commencing your work you are required to write legibly in English your name, number, school and centre in the *top right-hand-corner* of the paper.

You must not have with you any books, notes or paper other than that supplied to you for use at this Examination.

Any drawing that shows the slightest trace of the use of rulers or mechanical devices will be disqualified.

EXAMINATION PAPER

[*Instructions to candidates* to be read out and also written on a board or boards placed in full view of the candidates.]

Draw from memory any two of the following subjects :—(A) Show in three quarter view, various types of Indian footwear. (B) A bullock cart. (C) Any domestic animal.

No credit will be given for very small drawings.

Special note to Superintendents.—At the end of the time allowed for this paper, *all* the answer-papers of *each* candidate should be fastened together, arranged according to their numerical order and immediately forwarded (*packed flat*) under a sealed cover to the Inspector of Drawing and Craftwork, Old Customs House, Fort, Bombay. *The grade of the Examination should be marked on the outside of the packet* (*vide* rules 31-34 of the " General rules and instructions for the guidance of the Superintendents of Centres ").

Intermediate Grade Examination

1st Paper

FRIDAY, 8TH OCTOBER 1937

[11 A.M. TO 2 P.M.]

NATURE DRAWING

INSTRUCTIONS TO SUPERINTENDENTS

The Superintendents are requested to supply the necessary quantity of flowering plants.

Any kind of flowering plant may be used. The flowers should be placed in a good light, which should, if possible, come from the left side of the candidates. If flowers growing in pots are used, not more than three candidates should draw from one plant. Should cut-flowers be used, each candidate or at most every two candidates should be provided with a spray to draw from, which, if possible, should be arranged with a white background behind it in an upright position in front of the candidates.

A small extra piece of paper may be given to the candidates for trying their colours.

GENERAL INSTRUCTIONS

[Immediately before the Examination commences the following *regulations are to be read to the candidates.*]

Before commencing your work you are required to write *in ink* legibly in English your name, number, school and centre in the *top right-hand-corner* of the paper.

You may not have with you any books, notes or paper other than that supplied to you for use at this Examination.

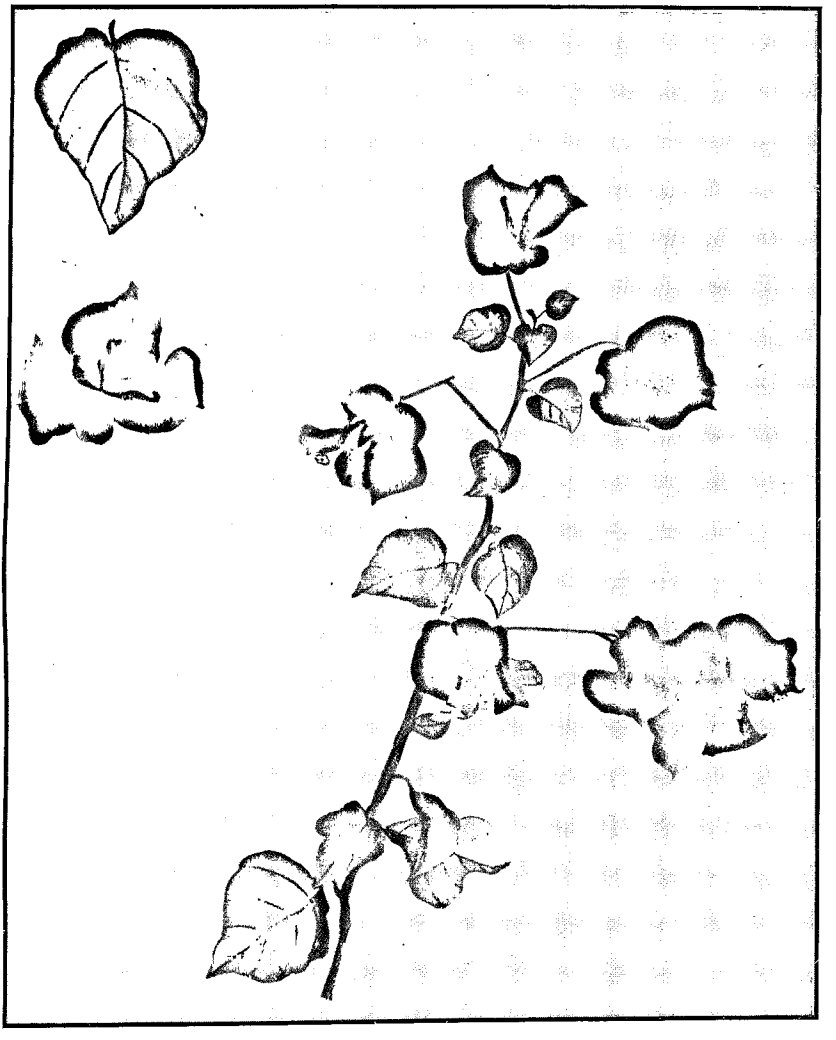
EXAMINATION PAPER

[*Instructions to candidates* to be read out and also written on a board or boards placed in full view of the candidates.]

Draw in pencil sufficient of the flowering plant, which is given to you, to show the growth and structural characteristics of the stem, leaves and flowers, and colour your drawings as truthfully as possible. You should also give separate decorative renderings of the chief features of the plant.

Intermediate Drawing Grade Examination.

NATURE DRAWING.



Sylvia Gonsalves. *St. Joseph's Convent High School, Karachi.*

Intermediate Grade Examination

2nd Paper

FRIDAY, 8TH OCTOBER 1937

[2-30 P.M. TO 5 P.M.]

FREEHAND DRAWING

INSTRUCTIONS TO SUPERINTENDENTS

The Superintendents are requested to place the charts in a good light and to arrange them so that, as far as possible, not more than 15 candidates draw from any one chart. Candidates should be seated directly facing the charts and should be *at least* three feet from it.

GENERAL INSTRUCTIONS

[Immediately before the Examination commences the following *regulations are to be read to the candidates.*]

Before commencing your work you are required to write *in ink* legibly in English your name, number, school and centre in the *top right-hand-corner* of the paper.

You may not have with you any books, notes or paper other than that supplied to you for use at this Examination.

Any drawing that shows the slightest trace of the use of rulers or mechanical devices will be disqualified.

EXAMINATION PAPER

[*Instructions to candidates* to be read out and also written on a board or boards placed in full view of the candidates.]

Draw in pencil the chart placed before you.

You should sketch in the leading lines of the whole pattern and then finish carefully with a water colour wash, as indicated in the chart.

Correctness of drawing and proportion is of more importance than extreme neatness of form and colour.

No credit will be given for very small drawing.

Intermediate Grade Examination

3rd Paper

SATURDAY, 9TH OCTOBER 1937

[11 A.M. TO 2-15 P.M.]

DESIGN

INSTRUCTIONS TO SUPERINTENDENTS

A small extra piece of paper may be given to the candidates, for trying their colours and also tracing paper to those candidates who require it. The Superintendents are requested to see that the tracing paper is not to be thrown away in the Examination halls by the candidates but that they should be attached to the Design answer papers of the candidates concerned.

GENERAL INSTRUCTIONS

[Immediately before the Examination commences the following *regulations are to be read to the candidates.*]

Before commencing your work you are required to write *in ink* legibly in English your name, number, school and centre in the *top right-hand-corner* of the paper.

You may not have with you any books, notes or paper other than that supplied to you for use at this Examination.

EXAMINATION PAPER

[*Instructions to candidates* to be read out and also written on a board or boards placed in full view of the candidates.]

Construct a square the side of which measures 8 inches, and inscribe a small square at each corner of the large square thus forming the shape of a cross. The sides of each of the small squares should be 2 inches long.

Within these small squares draw a simple pattern composed of circles, and the remaining space (forming the shape of a cross) of the large square may be filled in with a design based on natural forms decoratively treated.

Round the square arrange a suitable plain border. The whole design is to be finished in two or more colours.

Geometrical instruments and tracing papers may be used.

Intermediate Grade Examination

4th Paper

SATURDAY, 9TH OCTOBER 1937

[2-45 P.M. TO 5-15 P.M.]

GEOMETRY AND LETTERING

INSTRUCTIONS TO SUPERINTENDENTS

Candidates should be instructed to reserve half the paper (11″ × 15″) supplied to them, for their answers to problems on Geometry, and the other half for Lettering.

GENERAL INSTRUCTIONS

[Immediately before the Examination commences the following *regulations are to be read to the candidates.*]

Before commencing your work you are required to write *in ink* legibly in English your name, number, school and centre in the *top right-hand-corner* of the paper.

You may not have with you any books, notes or paper other than that supplied to you for use at this Examination.

EXAMINATION PAPER

[*Instructions to candidates* to be read out and also written on a board or boards placed in full view of the candidates.]

(*a*) *Geometry*—

Attempt any three of the following :—

(1) Construct a square equal in area to a given rectangle *A B C D*.

(2) Find the centre of a circle 2½″ diameter, and from a point 1 inch outside it draw a tangent.

(3) In a regular pentagon of 2 inches side draw a five pointed star.

(4) Inscribe a regular hexagon in a given equilateral triangle *X Y Z*.

All construction lines must be shown.

Intermediate Drawing Grade Examination.

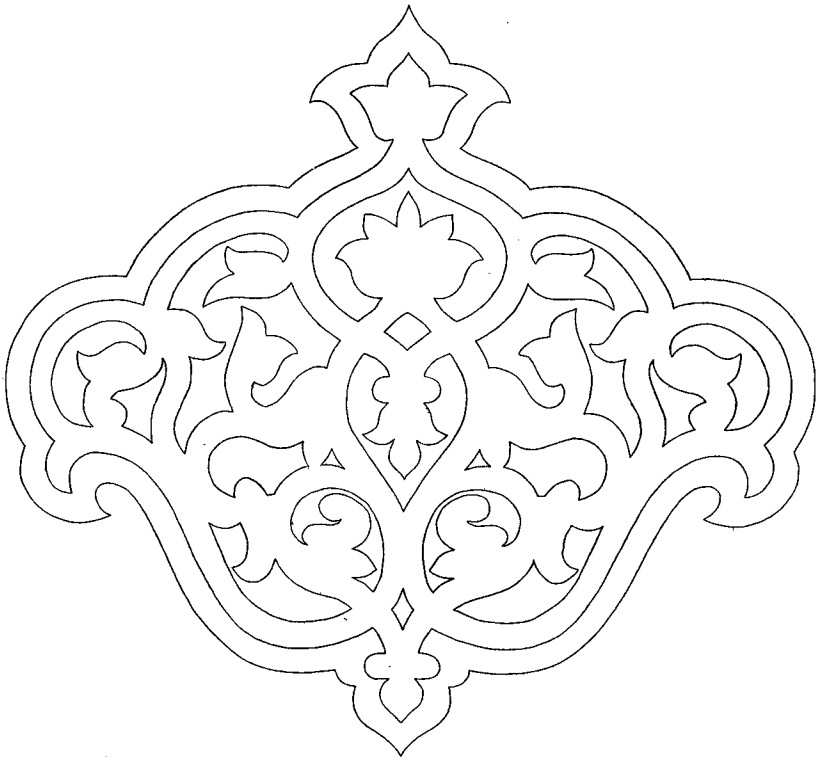
DESIGN.

Pareira Rose.

St. Joseph's Convent High School, Karachi, (Sind.)

Intermediate Grade Examination 1937

Freehand Drawing



Wood Carving

(*b*) *Lettering*—

Construct a scale $1\frac{5}{8}$ inch to represent 1 foot, by which feet and inches may be measured up to 4 feet.

To this scale draw a rectangular poster drawing for advertisement measuring $3\frac{3}{4}$ feet by 2 feet and $4\frac{1}{2}$ inches.

On this poster arrange the following words :—

"EAT FRESH FRUITS".

Geometrical instruments may be used.

Intermediate Grade Examination

5th Paper

MONDAY, 11TH OCTOBER 1937

[11 A.M. TO 2 P.M.]

OBJECT DRAWING

INSTRUCTIONS TO SUPERINTENDENTS

(*a*) An imperial size drawing board pinned with a white paper is to be placed horizontally about 12 inches above the floor.

(*b*) A water vessel (copper) about 14″ in diameter and $11\frac{1}{4}$″ high.

(*c*) Two common bricks.

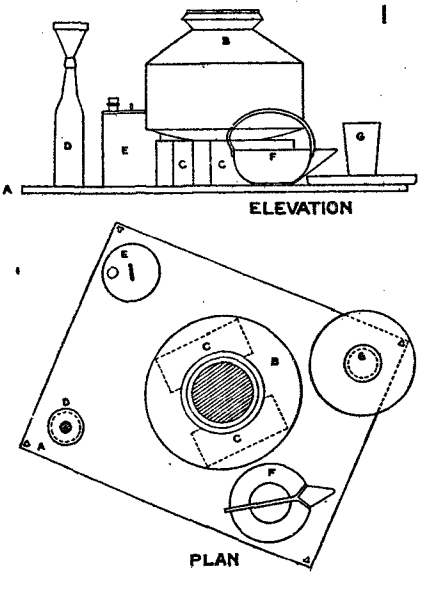
(*d*) A bottle with funnel.

(*e*) An oil can.

(*f*) A metal pot with handle as shown in the accompanying diagram.

(*g*) A glass tumbler to be placed on an Indian plate (tat) of 10″ in diameter.

It is not necessary to procure *new* articles ; old ones will serve the purpose.



If any of the articles mentioned cannot be procured, the Superintendent must use his discretion in substituting others. Full particulars of any changes should be given on a paper and enclosed *with the drawings*.

The candidates should be placed about nine feet away from the group of objects.

The accompanying sketches are intended to show clearly the position, etc., in which the objects to be drawn are to be placed. It is most important that they should not be seen by any of the candidates and that the objects are not made known to the candidates beforehand.

General Instructions

[Immediately before the Examination commences the following *regulations are to be read to the candidates.*]

Before commencing your work you are required to write *in ink* legibly in English your name, number, school and centre in the *top right-hand-corner* of the paper.

You may not have with you any books, notes or paper other than that supplied to you for use at this Examination.

Any drawings that show the slightest trace of the use of rulers or mechanical devices will be disqualified.

Examination Paper

[*Instructions to candidates* to be read out and also written on a board or boards placed in full view of the candidates.]

You are required to make a drawing of the group of objects as you see them from where you are seated.

Your drawing is to be finished *either* in pencil-shading *or* in colour.

The pencil may be held between the eyes and the objects so as to estimate the apparent sizes of parts, but must not afterwards be laid upon the drawing paper in order to transfer thereto the measurements thus obtained.

All other forms of measuring or other mechanical devices are forbidden.

No credit will be given for very small drawings.

Intermediate Grade Examination

6th Paper

MONDAY, 11th OCTOBER 1937

[3 p.m. to 3-30 p.m.]

MEMORY DRAWING

Instructions to Superintendents

It is of utmost importance that Superintendents of the Examination take care that, if the objects or drawings of the objects set for this Examination happen to be in the Examination Room, they are removed or completely covered up before the paper is given or read out to the candidates.

Intermediate Drawing Grade Examination.

OBJECT DRAWING.

C. K. Pattanshetti.

School of Art, Dharwar.

GENERAL INSTRUCTIONS

[Immediately before the Examination commences the following *regulations are to be read to the candidates.*]

Before commencing your work you are required to write *in ink* legibly in English your name, number, school and centre in the *top right-hand-corner* of the paper.

You may not have with you any books, notes or paper other than that supplied to you for use at this examination.

Any drawing that shows the slightest trace of the use of rulers or mechanical devices will be disqualified.

EXAMINATION PAPER

[*Instructions to candidates* to be read out and also written on a board or boards placed in full view of the candidates.]

Draw from memory any one of the following three subjects :—

(1) A woman escorting girls to school.

(2) A boy riding a bicycle and a dog running after him.

(3) Illustrate any street scene.

Special note to Superintendents.—At the end of the time allowed for this paper *all* the answer papers of *each* candidate should be fastened together, arranged according to their numerical order and immediately forwarded (*packed flat*) under a sealed cover to the Inspector of Drawing and Craftwork, Old Custom House, Bombay. *The grade of the examination should be marked on the outside of the packet* (*vide* rules 31-34 of the general rules and instructions for the guidance of the Superintendents of Centres).

HIGHER ART EXAMINATIONS

Elementary Examination in Drawing and Painting

TUESDAY, 29TH MARCH 1938

[10-45 A.M. TO 1-45 P.M.]

PERSPECTIVE

1. Define the terms :—

Original line, Original Object, Visual Angle, Line of height, and perpendicular Plane.

Illustrate your answers by means of diagrams.

2. In the accompanying diagram the full size details, elevation and plan of a "Peetha" (पीठ) are given. The side AB recedes at an angle of 45° to the right of the P.P.

The nearest corner A is 3′ to the left and 1′ beyond the picture.

Distance of the eye in front of P.P. = 12′.

Height of the eye above G.P. = 5′.

Scale $\frac{1}{2}$″ to one foot.

Elementary Examination in Drawing and Painting

TUESDAY, 29TH MARCH 1938

[2-30 P.M. TO 3-30 P.M.]

MEMORY DRAWING

Draw any two of the following :—

(*a*) Two women grinding corn.

(*b*) A man fishing.

(*c*) A horse.

(*d*) A Hindu priest at puja.

Elementary Examination in Drawing and Painting

WEDNESDAY AND THURSDAY, 30TH AND 31ST MARCH 1938

[10-45 A.M. TO 1-30 P.M. & 2-30 P.M. TO 5-15 P.M.]

DECORATIVE DESIGN

1. Construct a semicircle the diameter of which must be 18″. Take ½″ border outside the semicircle and fill the whole design with birds and animals suitable for a decoration.

The Drawing should be coloured.

Elementary Examination in Drawing and Painting

FRIDAY, 1ST APRIL 1938

[10-45 A.M. TO 1-30 P.M. & 2-30 P.M. TO 5-15 P.M.]

HEAD FROM CAST

Instructions to Candidates :—

1. Draw the cast placed before you in charcoal or chalk.

2. The outline and main masses of light and shade should first be drawn ; then as much of the small details as can be done in the time.

3. The principal points to aim at are correctness in placing the head on the neck, proportions, masses of light and shade and outline.

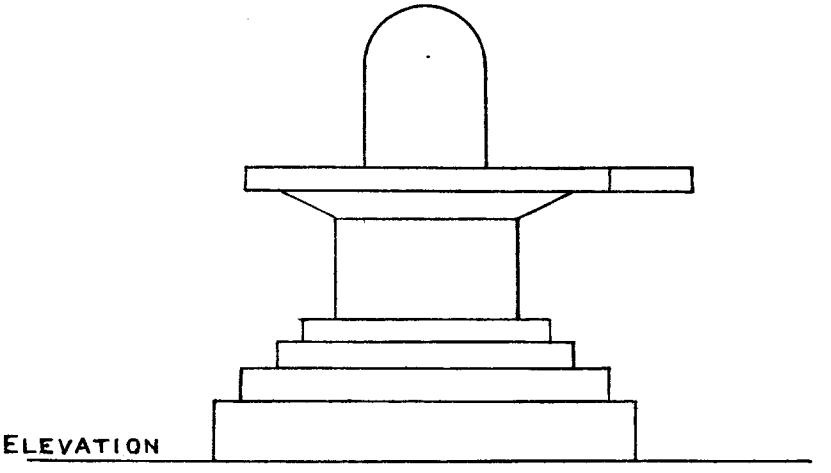
4. No actual measurements may be taken, but foot-rule, pencil or charcoal stick may be used in taking proportional measurements. A plumb-line may be used.

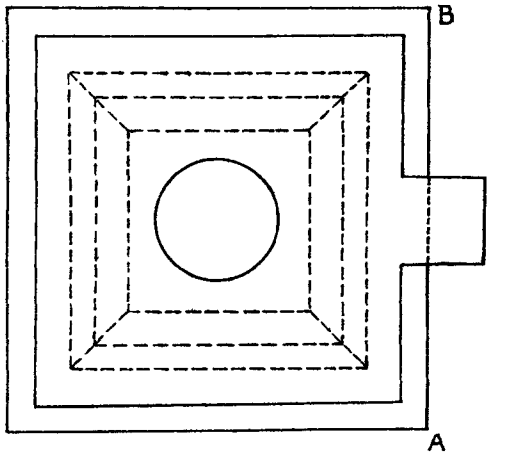
5. The head must be drawn as nearly life-size as possible. Small drawings will be disqualified.

ELEMENTARY EXAMINATION IN DRAWING AND PAINTING.

1938

PERSPECTIVE.

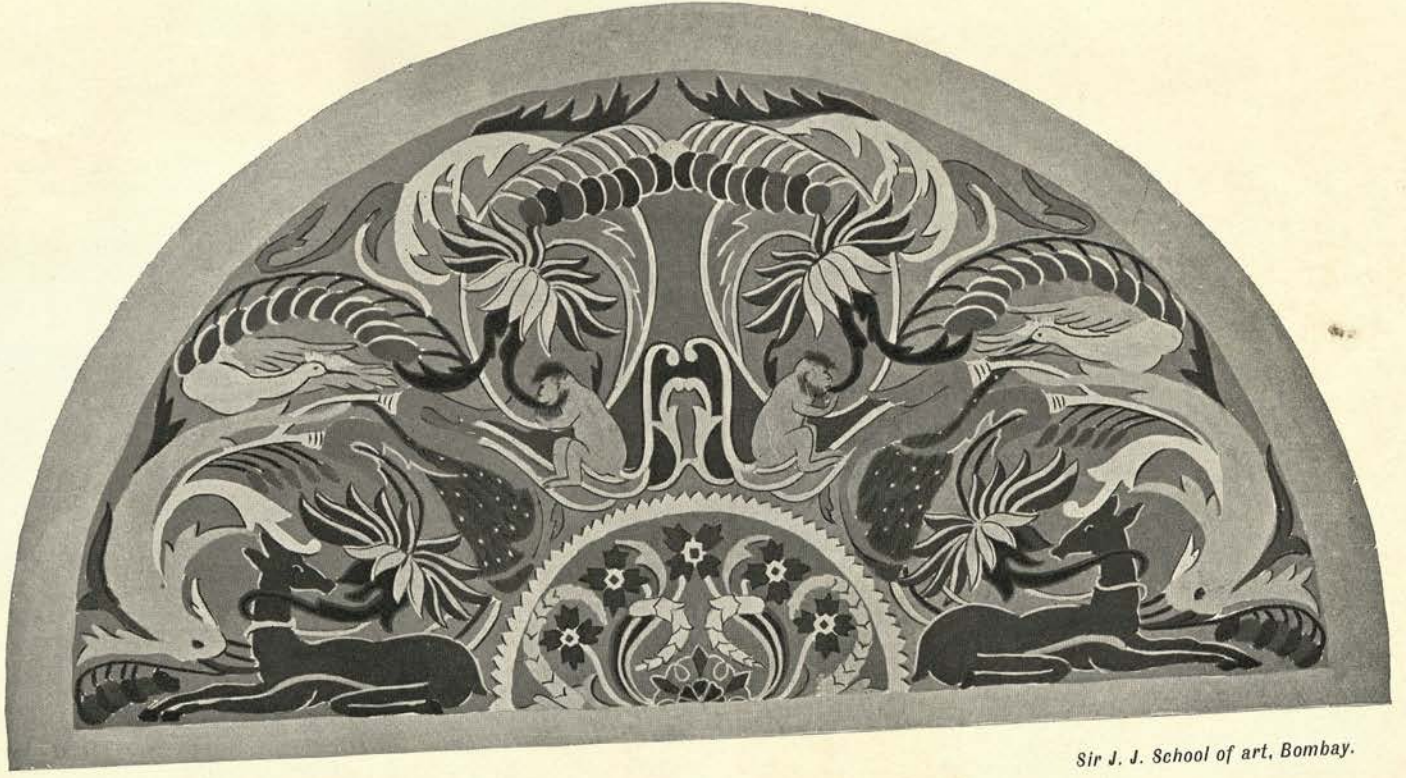




PLAN

Elementary Examination in Drawing and Painting.

DECORATION DESIGN.



Sir J. J. School of art, Bombay.

(Miss) A. S. Mistry.

Elementary Examination in Drawing and Painting

SATURDAY, MONDAY AND TUESDAY, 2ND, 4TH AND 5TH APRIL 1938

[10-45 A.M. TO 1-30 P.M. & 2-30 P.M. TO 2-15 P.M.]

HEAD FROM LIFE

Instructions to Candidates :—

1. Paint in oil or water-colour the head of the model placed before you.

2. Correctness in drawing, proportion and size are very important.

3. The same rule as regards mechanical measurements laid down in the instructions to candidates in the " Head from Cast " must be observed.

4. The head must be as near to life-size as possible. Small paintings will be disqualified.

5. The background and as much of the neck and shoulders as will fill the canvas must be painted in. In water-colour drawings a space not less than 24″ × 18″ on the paper must be filled in.

6. No drawings or materials except paint brushes for cleaning purposes must be removed from the examination hall during the course of the examination.

Elementary Examination in Drawing and Painting

WEDNESDAY, THURSDAY AND SATURDAY, 6TH, 7TH AND 9TH APRIL 1938

[10-45 A.M. TO 1-30 P.M. & 2-45 P.M. TO 4-45 P.M.]

STILL LIFE

Instructions to Candidates :—

1. Draw and paint the group set before you from the point of view allotted. See that you keep this position.

2. The group must be painted so as to fill the canvas (half imperial size). Small drawings and paintings will be disqualified. In water-colour drawings a space 22″ × 14″ must be filled in.

3. You may draw the group on paper first, and transfer your drawing to canvas or paper for painting.

4. Measuring with pencil or brush only will be allowed.

5. No drawing or materials other than paint brushes, palettes and paint boxes may be removed from the examination hall while the examination is being held.

Intermediate Examination in Drawing and Painting

MONDAY, 14TH MARCH 1938

[10-45 A.M. TO 1-45 P.M.]

ANATOMY

Instructions to Candidates :—

You are to attempt all questions.

1. Draw the muscles in diagram A and B.

2. Draw the bones in diagram C and D.

3. In diagram E draw half portion muscles and half portion bones.

These drawings may be executed in lead pencil, red and blue pencil, pen and ink or a combination of pen and ink and water-colour wash.

4. Explain the characteristic features of the male and female pelvis, with sketches.

5. Give the proportions of the various parts of the human body to its height—(*a*) of an adult man, (*b*) of an adult woman.

No books or paper are to be brought into the examination hall. Any books or papers brought in through inadvertence should at once be given to the Superintendent or Supervisor before the examination papers have been distributed, otherwise the candidate retaining such books or papers will be disqualified.

Intermediate Examination in Drawing and Painting

MONDAY, 14TH MARCH 1938

[2-45 P.M. TO 4-15 P.M.]

MEMORY DRAWING

Note.—An attempt should be made to complete the drawing and in any case the main masses of light and shade should be shown.

"A woman gathering fruit."

"A Shoe-maker at his work."

Both subjects must be attempted.

Intermediate Examination in Drawing and Painting

TUESDAY, THURSDAY AND FRIDAY, 15TH, 17TH AND 18TH MARCH 1938

[10-45 A.M. TO 1-30 P.M. & 2-30 P.M. TO 4-45 P.M.]

PICTORIAL DESIGN

SHAPE OF THE COMPOSITION :—Space 18″ × 12″.

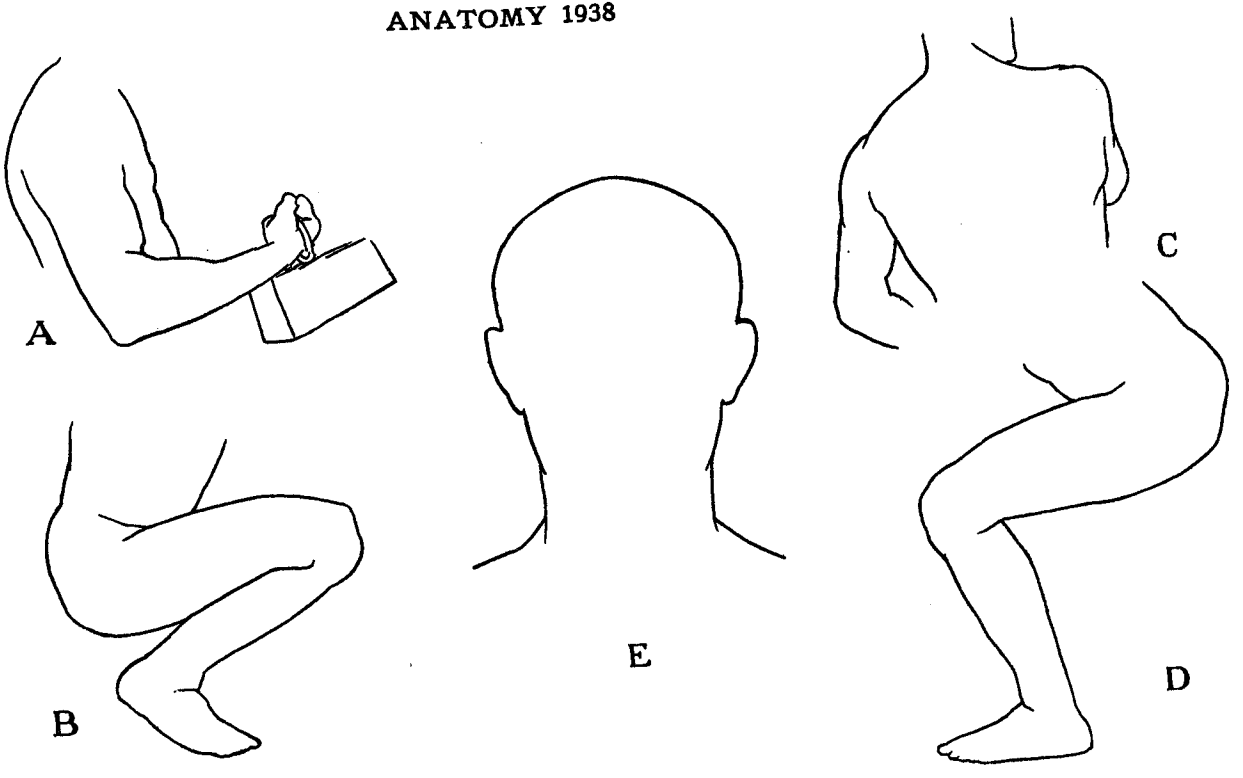
SUBJECT OF THE COMPOSITION :— "Mercy", *Or* "The refugees".

NOT LESS THAN FIVE FIGURES.

2. The general lines of the composition and the arrangement of the masses of light and shade are the most important features to be considered, though as much finish should be incorporated in the composition as possible.

INTERMEDIATE EXAMINATION IN DRAWING AND PAINTING.

ANATOMY 1938



3. The composition should be treated decoratively and in colour; and may be done in Indian or Western style.

4. The composition may be executed in oils or water-colours.

5. A rough sketch of the composition must be made on a separate sheet of paper obtainable from the Supervisor of the examination, and this may be traced or transferred to the paper or canvas upon which the finished composition is painted, but this rough sketch must not be removed from the examination hall, and must be pinned to the finished composition and handed to the Supervisor when the examination is completed.

6. Models will be provided from whom sketches may be made to assist in the drawing of figures of the composition. None of these sketches may be removed from the examination hall, but must be pinned to the completed composition, and handed to the Supervisor when the examination is finished.

Intermediate Examination in Drawing and Painting

SATURDAY, 19TH MARCH 1938

[10-45 A.M. TO 1-30 P.M. & 2-30 P.M. TO 5-15 P.M.]

FIGURE FROM CAST

Instructions to Candidates :—

1. Draw the figure in charcoal or chalk.

2. The outline and main masses of light and shade should be first drawn, and afterwards as much detail added as can be done in the time.

3. The principal points to aim at are :—Correctness in the general pose of the figure; proportion; masses of light and shade; outline.

4. No actual measurements may be taken, but foot-rule, pencil or charcoal stick may be used in taking proportional measurements. A plumb-line may be used.

5. The height of the figure must not be *less* than 24 inches. Small drawings will be disqualified.

Intermediate Examination in Drawing and Painting

TUESDAY, WEDNESDAY, THURSDAY, FRIDAY AND SATURDAY,
22ND, 23RD, 24TH, 25TH AND 26TH MARCH 1938

[10-45 A.M. TO 1-30 P.M. & 2-30 P.M. TO 4-45 P.M.]

PAINTING FROM LIFE

Instructions to Candidates :—

1. Paint in oil or water-colour the figure before you.

2. The figure should be drawn *not less* than 24 inches high, though it may be larger. Small paintings will be disqualified.

3. The same general observations and instructions apply as were given in the examination of " Figure from Cast ".

4. The whole canvas must be filled in, and a space not less than 24″ × 18″ must be filled on the paper for studies painted in water-colour.

5. The figure may first be drawn upon paper and then transferred to canvas, but no drawing or materials *except paint-brushes for cleaning purposes* may be removed from the examination hall while the examination is in progress.

Advanced Examination in Drawing and Painting

MONDAY, TUESDAY AND THURSDAY, 14TH, 15TH AND 17TH MARCH 1938

[10-45 A.M. TO 1-30 P.M. & 2-30 P.M. TO 5-15 P.M.]

HEAD FROM LIFE

Instructions to Candidates:—

1. Paint in Oil or Water-Colour the head of the model before you.

2. The head should be drawn not less than 8 inches in height. Small paintings will be disqualified.

3. No actual measurements may be taken, and only foot-rule, pencil, charcoal paint brush, or stick of a convenient length may be used in making proportional measurements.

4. The whole canvas must be filled in and the back ground completely painted.

Advanced Examination in Drawing and Painting

FRIDAY, SATURDAY, TUESDAY, WEDNESDAY AND THURSDAY,
THE 18TH, 19TH, 22ND, 23RD AND 24TH MARCH 1938

[10-45 A.M. TO 1-30 P.M. & 2-30 P.M. TO 4-45 P.M.]

PAINTING FROM LIFE

Instructions to Candidates:—

1. Paint in oil or water-colour the figure before you.

2. The figure should be drawn not less than 26 inches in height. Small paintings will be disqualified.

3. No actual measurements may be taken, and only foot-rule, pencil, charcoal paint brush, or stick of a convenient length may be used in making proportional measurements. A plumb-line is allowed.

4. The whole canvas must be filled in and the background completely painted.

Advanced Examination in Drawing and Painting

FRIDAY, SATURDAY, MONDAY AND TUESDAY,
THE 25TH, 26TH, 28TH AND 29TH MARCH 1938
[10-45 A.M. TO 1-30 P.M. & 2-30 P.M. TO 4-45 P.M. DAILY]

PICTORIAL COMPOSITION

SHAPE OF THE COMPOSITION:—

A Panel 12″ × 18″, either upright or lengthwise. (Not less than five figures.)

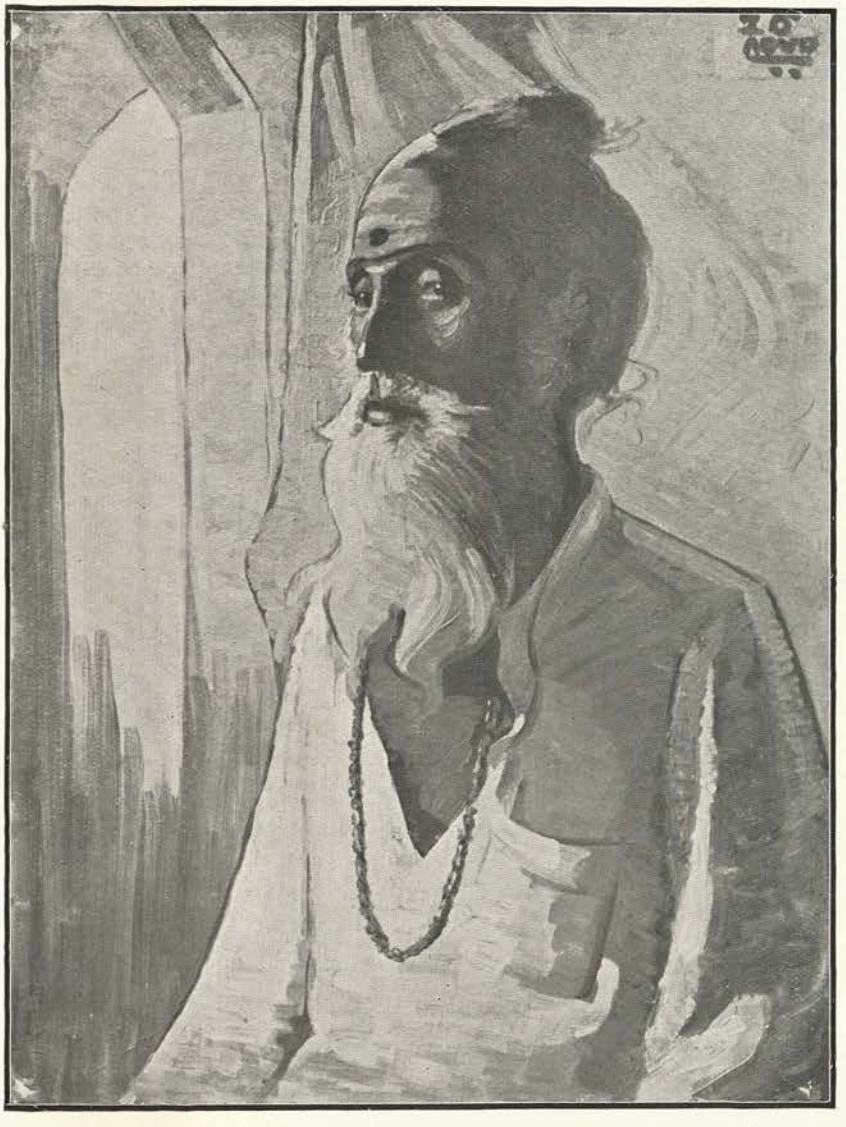
Intermediate Examination in Drawing and Painting.

PAINTING FROM LIFE.

S. K. Patankar. *Private.*

Advanced Examination in Drawing and Painting.

HEAD FROM LIFE.



Syed Mohammed Zakria. *Sir J. J. School of Art, Bombay.*

SUBJECT OF THE COMPOSITION :—

"Melody"

Or

"A typical scene from village life".

1. The general lines of the composition are the important features to be considered, and not necessarily the accuracy of the details, though as much finish as possible should be incorporated in the composition.

2. The composition chosen may either be treated decoratively or realistically.

3. The composition may either be executed in water-colour or oils, but it must be in colour.

4. A rough composition must be made on a separate sheet of paper, obtainable from the Supervisor of the examination, and this may, if desired, be traced or transferred on to the paper or canvas upon which the finished composition is painted. The rough sketch must not be removed from the examination hall, but must be pinned to the finished composition and handed to the Supervisor when the examination is completed.

5. Models will be provided from whom sketches may be made to assist in drawing figures for the compositions. These sketches may *not* be removed from the examination hall, but must be pinned to the completed composition and handed to the Supervisor when the examination is finished.

Advanced Examination in Drawing and Painting

WEDNESDAY, 30TH MARCH 1938

[10-45 A.M. TO 1-45 P.M.]

ANATOMY

N.B.—Four questions should be attempted, including No. 5 which is compulsory.

1. Draw the bones in diagram B.

2. Draw the muscles in diagram C.

3. Diagram "A" shows the bones of thigh, leg and foot. Complete the drawing showing the formation of the muscles in the particular view given.

These drawings may be executed in lead pencil, red and blue pencil, pen and ink or a combination of ink and water-colour wash.

4. Explain the characteristic features of the male and female figure.

5. Draw a three quarter front view of a male figure in act of sawing wood and show the muscles.

6. Draw the pelvis in three positions :—

(*a*) Front view.

(*b*) Side view.

(*c*) Back view.

No books or papers are to be brought into the examination hall. Any books or papers brought in through inadvertance should at once be given to the superintendent or supervisor before the examination papers have been distributed, otherwise the candidate retaining such books or papers will be disqualified.

Advanced Examination in Drawing and Painting

WEDNESDAY, 30TH MARCH 1938

[2-30 P.M. TO 5 P.M.]

TIME SKETCH FROM LIFE

Instructions to Candidates :—

1. Draw the figure before you in charcoal, black chalk or pencil.

2. The outline and main masses of light and shade should be first drawn, and afterwards as much detail added as can be done in the time.

3. The principal points to aim at are :—

Correctness in the general pose of the figure, proportion, masses of light and shade, outline.

4. No actual measurements may be taken, but a foot-rule, pencil or charcoal stick may be used in taking proportional measurements. A plumb-line may be used.

5. The height of the figure must not be less than 24 inches. Small drawings will be disqualified.

Diploma Examination in Drawing and Painting

MONDAY, 14TH MARCH TO SATURDAY, 23RD APRIL 1938

[EXCEPTING SUNDAYS AND 16TH, 21ST MARCH & 8TH, 15TH, 16TH, 18TH APRIL 1938, PUBLIC HOLIDAYS.]

[10-45 A.M. TO 1-30 P.M. & 2-30 P.M. TO 4-45 P.M. DAILY]

PRELIMINARY EXAMINATION

There are two alternative subjects for this Examination, and candidates are at liberty to choose which they prefer to take. No candidate is allowed to attempt both subjects.

I

Execute in water-colours a sketch for a decorative panel suitable for a modern Indian Cinema. Size of the panel 5′-6″ in height and 4′ in width (upright). The sketch should be proportionally on a half sheet of imperial paper.

The subject to be illustrated is :—

" An Indian Dance ".

There should be not *less* than five figures in the design.

The sketches are not to be removed from the examination room.

II

Execute in oils a sketch for an easel picture. The subject to be illustrated is :—

" An Indian Bazar ".

Size of picture 48″ × 36″. The sketch should be proportionally on a piece of canvas paper 12″ × 19″ in dimension.

There should be not *less* than five figures in the picture.

The sketches are not to be removed from the examination room.

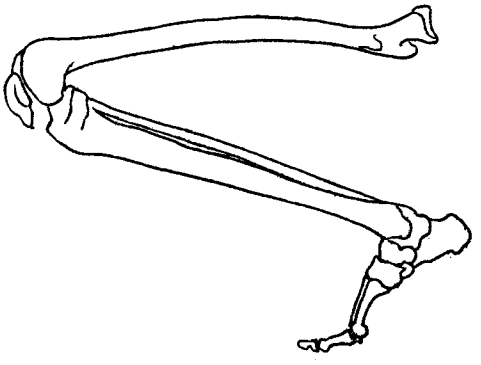
ADVANCED EXAMINATION IN DRAWING AND PAINTING

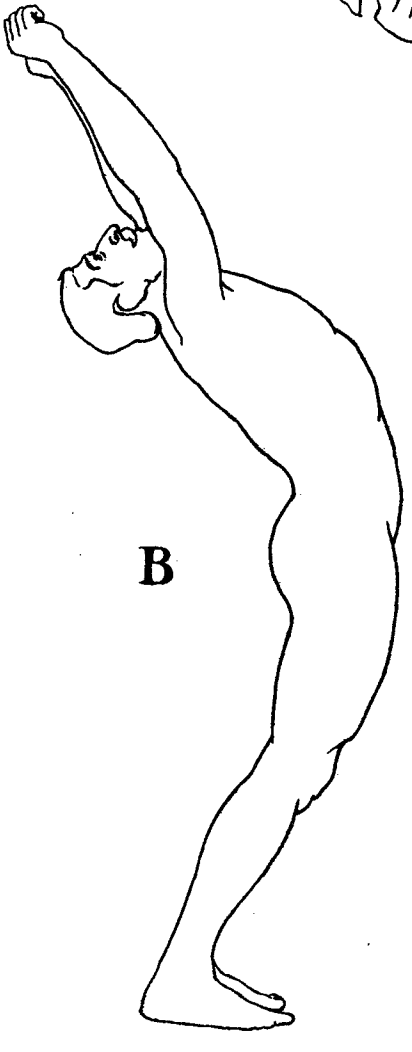
AND INTERMEDIATE EXAMINATION IN MODELLING

ANATOMY

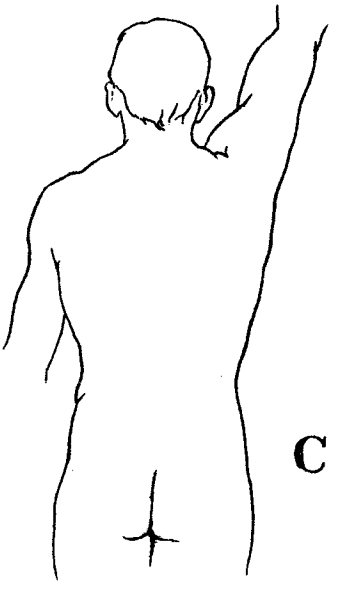
1938

A





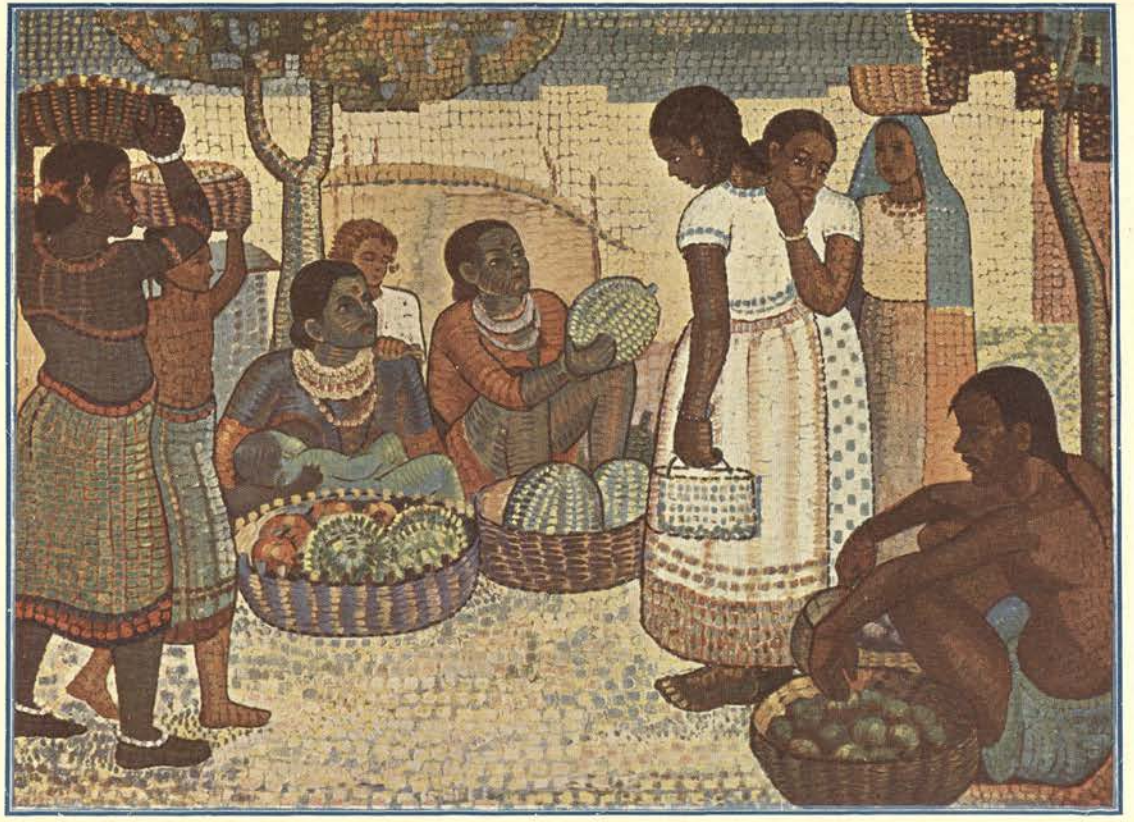
B



C

Diploma Examination in Drawing and Painting.

MURAL PANEL.—AN INDIAN BAZAR.



G. D. Bhadsavle. *Ex. student, Sir J. J. School of Art, Bombay.*

FINAL EXAMINATION

Carry out your sketch in oils on the canvas provided. The main features of the arrangements of the sketch must be adhered to, but the figures or details may be improved upon as the candidate desires. Models will be provided.

The composition may be executed in Indian or Western style.

The details as to the rules and regulations for the Preliminary and Final Examinations to be observed by candidates are printed on this paper below.

Rules for Candidates :—

Candidates must read and carefully observe the following rules and regulations :—

(1) Each candidate will take possession of the screened off " Studio " allotted to him.

(2) Candidates are forbidden to enter one another's " Studios ".

If any candidate enters the " Studio " of any other candidate or attempts to look into it at any time during the whole period of the Examination, he is liable at the discretion of the Chairman to be disqualified from taking any further part in the Examination.

PRELIMINARY EXAMINATION

(3) The Preliminary Examination will last four days from the 14th to 17th of March both days inclusive.

(4) No models will be allowed for this Examination ; and no sketches, studies or books are allowed to be brought into the examination rooms during this Examination.

(5) Candidates may do as many preliminary sketches (of the dimensions given) as they like, but none of the sketches and studies may be removed from the examination room.

(6) *On the first day of the Preliminary Examination a small rough key sketch in pencil, chalk or charcoal of the general arrangement of the composition must be made and handed to the Supervisor before the candidate leaves the examination room in the evening.*

FINAL EXAMINATION

(7) Candidates may make sketches and studies outside, for landscape, background, groups of figures or any other details. For this purpose, candidates may absent themselves if they so desire as often as they wish ; but they are warned that they do so at their own risk, as the Examiners will not under any circumstances extend the time allotted for the Examination.

(8) No candidate may make use of the model for more than 15 consecutive minutes *after* he or she has taken the pose required. The Supervisor will regulate the use of the Models.

Elementary Examination in Modelling

MONDAY AND TUESDAY, 14TH AND 15TH MARCH 1938

[10-45 A.M. TO 1-30 P.M. & 2-15 P.M. TO 5 P.M.]

MODELLING FROM NATURE

1. The size of the panel of clay should be 21″ × 15″.

2. Model the plant or flower before you. Your model many be executed in as high relief as you wish.

Note the character of the stems, and their junctions.

3. Candidates may make drawings of the plants in pencil to assist them in their modelling, but these studies must be handed in to the Supervisor and not removed from the Examination hall.

Elementary Examination in Modelling

THURSDAY, FRIDAY, SATURDAY, TUESDAY AND WEDNESDAY, 17TH, 18TH, 19TH, 22ND AND 23RD MARCH 1938

[10-45 A.M. TO 1-30 P.M. & 2-30 P.M. TO 5 P.M.]

HEAD FROM CAST

1. Model the cast of the head placed before you.

2. The model must be the same size as the original.

3. Actual measurements may be taken.

Elementary Examination in Modelling

THURSDAY, FRIDAY, SATURDAY AND MONDAY, 24TH, 25TH, 26TH AND 28TH MARCH 1938

[10-45 A.M. TO 1-30 P.M. & 2-30 P.M. TO 5 P.M.]

MODELLING DESIGN

1. Model an ornamental panel 20″ × 12″ based upon the forms used in " Modelling from Nature ".

2. A moulding of 2 inches wide should surround the panel.

3. Candidates may make sketches upon paper for their design, but these sketches must be handed to the Supervisor and should not be removed from the Examination Hall.

To be cast—Two days being allowed for casting.

Intermediate Examination in Modelling

MONDAY, TUESDAY, THURSDAY, FRIDAY, SATURDAY, TUESDAY, WEDNESDAY AND THURSDAY, 14TH, 15TH, 17TH, 18TH, 19TH, 22ND, 23RD AND 24TH MARCH 1938

[10-45 A.M. TO 1-30 P.M. & 2-30 P.M. TO 5 P.M.]

FIGURE FROM CAST

1. Model the figure placed before you.

2. The clay Model must be the same size as the original.

3. Candidates should pay close attention to the action and proportions of the model which are more important than the question of finish.

All candidates for the Intermediate Examination in modelling must appear for the Anatomy paper on Wednesday the 30th March 1938 from 10-45 a.m. to 1-45 p.m.

Intermediate Examination in Modelling

FRIDAY, SATURDAY, MONDAY, TUESDAY, WEDNESDAY AND THURSDAY, 25TH, 26TH, 28TH, 29TH, 30TH AND 31ST MARCH 1938

[10-45 A.M. TO 1-30 P.M. & 2-30 P.M. TO 5 P.M.]

HEAD FROM LIFE

1. Model the head and bust of the model placed before you.
2. The clay model must be the size of life.
3. Actual measurements may be taken.

Intermediate Examination in Modelling

FRIDAY, SATURDAY, MONDAY, TUESDAY AND WEDNESDAY, 1ST, 2ND, 4TH, 5TH AND 6TH APRIL 1938

[10-45 A.M. TO 1-30 P.M. & 2-30 P.M. TO 5 P.M.]

MODELLING DESIGN

1. Model a panel, size 21″ × 15″.
2. A moulding 2 inches wide should surround the panel.
3. A figure or figures must form part of the design.
4. Candidates may make preliminary sketches upon paper at any time during the progress of the work, but such sketches must not be removed from the Examination Hall and must be left with the finished model at the conclusion of the Examination.

To be cast—Two days being allowed for casting.

Advanced Examination in Modelling

MONDAY, TUESDAY, THURSDAY, FRIDAY, SATURDAY, TUESDAY, WEDNESDAY AND THURSDAY, 14TH, 15TH, 17TH, 18TH, 19TH, 22ND, 23RD AND 24TH MARCH 1938

[10-45 A.M. TO 1-30 P.M. & 2-15 P.M. TO 5-15 P.M.]

MODELLING FROM LIFE

1. Model in clay the figure placed before you.
2. The model must not be less than 24 inches in height.
3. Actual measurements may be taken.

Advanced Examination in Modelling

FRIDAY, SATURDAY, MONDAY, TUESDAY, WEDNESDAY AND THURSDAY
25TH, 26TH, 28TH, 29TH, 30TH AND 31ST MARCH 1938

[10-45 A.M. TO 1-30 P.M. & 2-15 P.M. TO 5-15 P.M.]

MODELLING DESIGN IN THE ROUND

1. Sketch in pencil a design for "A War Memorial".

   The group should be composed of not less than three figures; there may be more if desired.

2. Model the above design in the round in clay.

   The height of the whole group should be 20 inches.

Advanced Examination in Modelling

FRIDAY, SATURDAY, MONDAY, TUESDAY, WEDNESDAY AND THURSDAY
1ST, 2ND, 4TH, 5TH, 6TH AND 7TH APRIL 1938

[10-45 A.M. TO 1-30 P.M. & 2-15 P.M. TO 5-15 P.M.]

RELIEF DECORATION

1. Model a panel, size 21″ × 15″ as part of a frieze, with 2″ moulding.

2. The figures should be as large as possible.

Note.—Any sketches made separately must remain in the Examination Hall and be given to the Superintendent at the end of the examination.

To be cast—Two days being allowed for casting.

Diploma Examination in Modelling

MONDAY, TUESDAY, THURSDAY, FRIDAY, SATURDAY, TUESDAY, WEDNESDAY, THURSDAY, FRIDAY AND SATURDAY, 14TH, 15TH, 17TH, 18TH, 19TH, 22ND, 23RD, 24TH, 25TH AND 26TH MARCH 1938

[10-45 A.M. TO 1-30 P.M. & 2-15 P.M. TO 5-15 P.M.]

MODELLING FROM LIFE

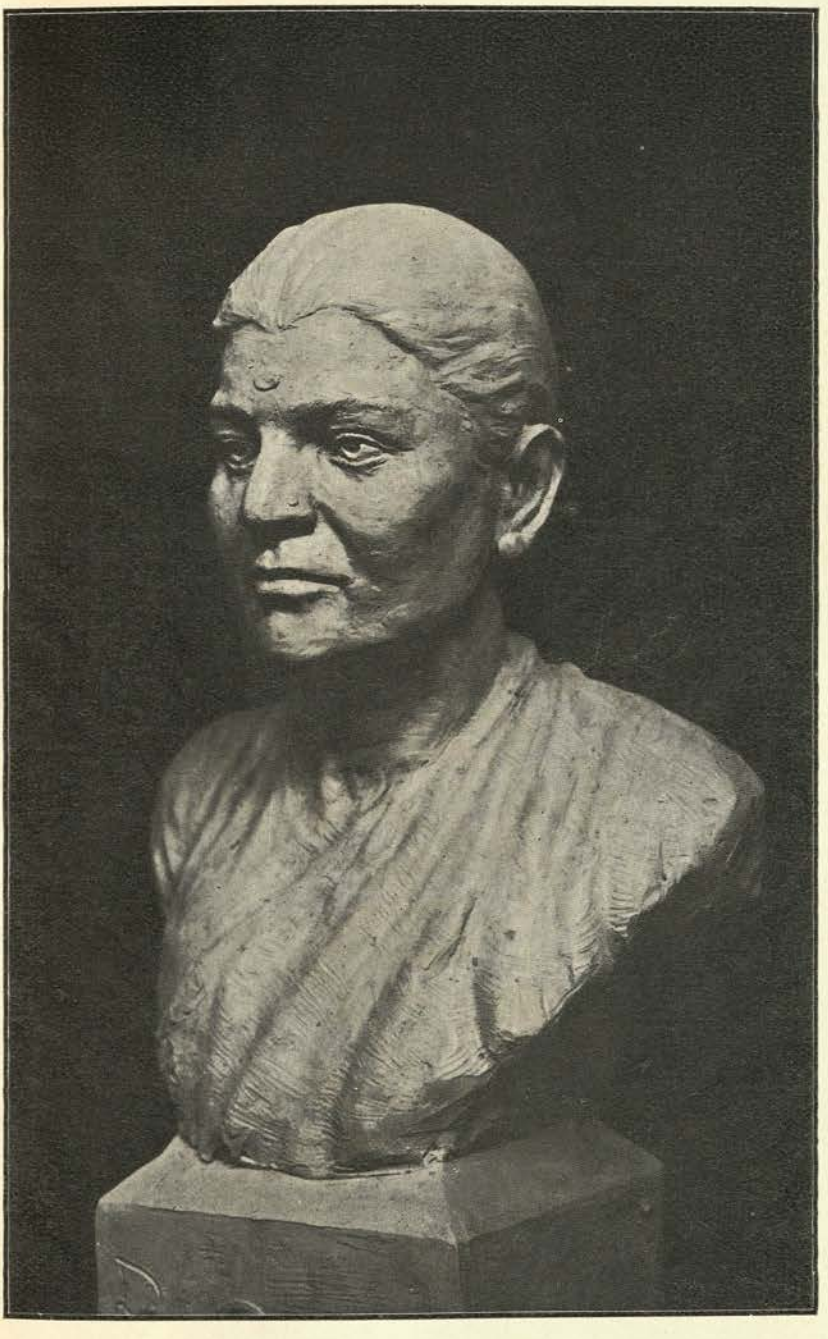
1. Model in clay the figure placed before you.

2. The Model must not be less than 3 feet 6 inches in height.

3. Actual measurements may be taken.

Intermediate Examination in Modelling.

HEAD FROM LIFE.



Kolhatkar, G. M. *Sir J. J. School of Art, Bombay.*

Advanced Examination in Modelling.

RELIEF DECORATION.

Joshi, M. R.

Sir J. J. School of Art, Bombay.

Diploma Examination in Modelling

MONDAY, TUESDAY, WEDNESDAY AND THURSDAY, 28TH, 29TH, 30TH AND 31ST MARCH 1938

[10-45 A.M. TO 1-30 P.M. & 2-15 P.M. TO 5-10 P.M.]

COMPOSITION IN LOW RELIEF

PRELIMINARY SKETCH in PLASTICINE.

Subject—"AGRICULTURE".

1. Sketch in plasticine to scale, your design for the subject given above.

   The panel may be done in Indian or Western Style.

2. Composition must not contain less than seven figures in different positions.

3. The size of the panel should be 35″ × 25″ horizontal.

   A plain 3″ moulding must surround the panel.

CLAY COMPOSITION IN LOW RELIEF

FRIDAY, 1ST APRIL TO 26TH APRIL 1938

[10-45 A.M. TO 1-30 P.M. & 2-15 P.M. TO 5-15 P.M.]

1. Model the above panel in clay.

2. The scheme as shown in your Plasticine Sketch must be adhered to in its general arrangement in your final full size panel.

To be cast—Two days will be allowed for casting.

Drawing Teachers' Examination

MONDAY, 14TH MARCH 1938

[10-45 A.M. TO 1-45 P.M.]

GEOMETRY AND PERSPECTIVE

Geometry

Instructions to Candidates :—

You are expected to attempt any four of the following geometry questions of which Question No. 5 must be one.

The perspective question is also compulsory.

None of the drawings need be inked in.

Put the number of the question close to your answer in bold figures.

1. Find a third proportional to AB and CD when the required proportional is less than either AB or CD.

2. Construct any regular polygon equal in area to a given triangle *ABC*.

3. Draw an exterior tangent to two unequal circles (not touching each other).

4. Construct eight squares about a given circle, their diagonals being adjacent, and each square touching the given circle.

5. Draw the plan and elevation of a pentagonal pyramid with its axis parallel to the V. P. and its base inclined to the H. P. at 45°. One of its edges to rest on the ground. Draw also an elevation of the pyramid when the plan of its axis is inclined to the V. P. at 45°.

Perspective

The full size dimensions, plan elevation, and side elevation of a balcony are given in the accompanying diagram. Draw the perspective view when its front view recedes at an angle of 45° to the right of the P. P. the point *A* is 2′ to the right and 1′ within the P. P.

The point *A* of the balcony is 9′ above the G. P. as shown in the diagram. The height and width of the wall is entirely left to the choice of the candidates.

The view of the balcony is above the eye level.

Distance of the eye in front of the P. P. is 12′. Height of the eye above the G. P. is 5′.

Scale $\frac{1}{2}$″ to one foot.

Drawing Teachers' Examination

MONDAY, 14TH MARCH 1938

[2-30 P.M. TO 4-30 P.M.]

BLACK BOARD AND LETTERING

Lettering

Instructions to Candidates :—

On a New Year's card, the shape and size of which is left to your discretion, arrange in Roman letters a suitable greeting.

State the scale to which your drawing is made.

Blackboard

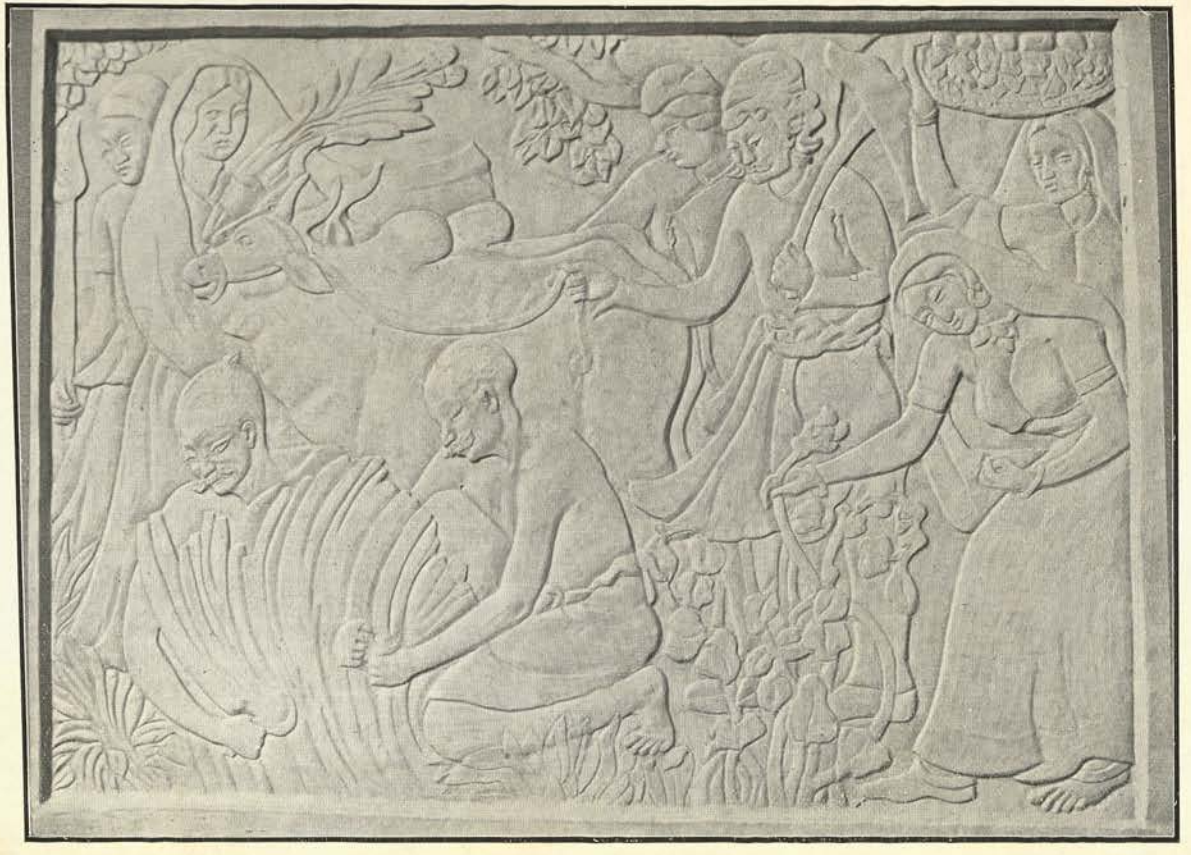
On the board supplied illustrate the following story :—

A rapid sketch such as you would do before a class of young children is what is required.

" A thirsty cat found a jug half full of milk, which she tried to lap up. But the neck of the jug was so narrow that she could not reach the milk with her tongue. A bright thought came into her head. She dipped her paw into the jug, and brought it out covered with milk. Then she licked the milk off her paw."

Diploma Examination in Modelling.

COMPOSITION IN RELIEF.

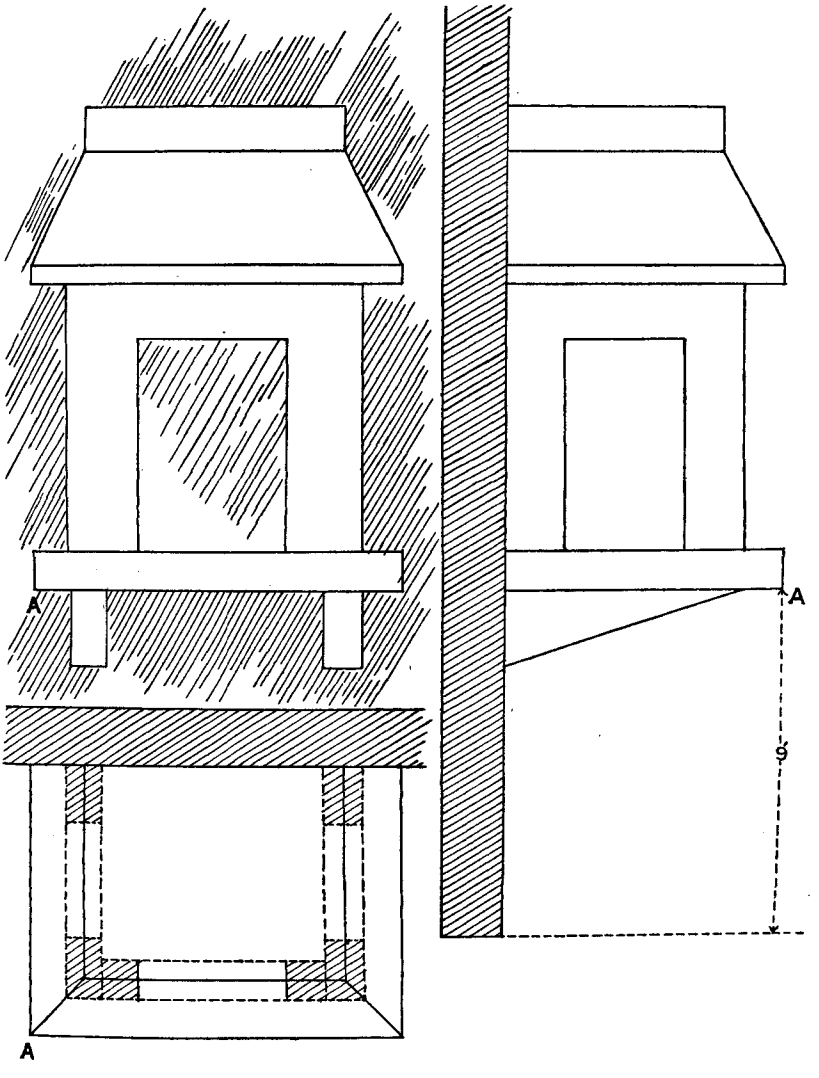


Siddiqui

Sir J. J. School of Art, Bombay.

DRAWING TEACHERS' EXAMINATION 1938.

PERSPECTIVE.



Drawing Teachers' Examination

TUESDAY, 15TH MARCH 1938

[10-45 A.M. TO 1-45 P.M.]

NATURE DRAWING

Instructions to Candidates :—

Represent in colour as truthfully as possible the natural $\frac{\text{plant}}{\text{specimen}}$ supplied.

Also give separate drawings showing conventional and decorative treatments of the same.

Drawing Teachers' Examination

TUESDAY, 15TH MARCH 1938

[2-45 P.M. TO 4-45 P.M.]

WRITTEN EXAMINATION

Instructions to Candidates :—

All questions to be attempted. Your answers should be precise and to the point.

1. Explain how would you create an Art atmosphere in and out of the school.

2. What is expression and representation ?

3. Illustrate and explain the chief characteristics of butterflies to be used for the purpose of design.

4. Suppose there is a narrow room of about 25′ × 20′ which could only be made available for Drawing by the Head Master in a Secondary School, and that there are no funds at the disposal of the school to erect a special hall for Drawing. State whether you could manage a class of 40 pupils in the above room and what solution would you find for the purpose.

Drawing Teachers' Examination

THURSDAY, 17TH MARCH 1938

[10-45 A.M. TO 1-45 P.M. & 2-45 P.M. TO 4-45 P.M.]

DESIGN

Instructions to Candidates :—

Copy the diagram according to the space indicated and fill it with a geometrical pattern or a floral design, suitable for a furniture leg for lacquer work.

The drawing should be coloured suitable for its purpose.

Drawing Teachers' Examination

FRIDAY, 18TH MARCH 1938

[10-45 A.M. TO 1-45 P.M. & 2-45 P.M. TO 4-45 P.M.]

OBJECT DRAWING AND LIGHT AND SHADE

Instructions to Candidates :—

You are required to make a shaded drawing in pencil of the group of objects before you as they appear from the point of view in which you are seated.

After drawing in the objects you should block in the masses of light and shade of the whole group and then carefully finish as much as possible.

The pencil may be held between the eye and the objects so as to estimate the apparent sizes of parts, but must not afterwards be laid upon the drawing paper in order to transfer thereto the measurements thus obtained.

All other forms of measuring or other mechanical devices are forbidden.

No credit will be given for small drawings.

Drawing Teachers' Examination

SATURDAY, 19TH MARCH 1938

[11-45 A.M. TO 12-45 P.M.]

MEMORY DRAWING

Instructions to Candidates :—

You are required to illustrate the following story :—

No credit will be given for a small drawing.

" A dog, who had stolen a piece of meat from a butcher's shop, had to cross a river on his way home. Looking down into the stream, he saw his own reflection in the water. He thought it was another dog with another piece of meat, and he made up his mind to get that piece also. So he snapped at the reflection. In so doing, he dropped the piece of meat he was carrying. He thus lost all."

Drawing Teachers' Examination

SATURDAY, 19TH MARCH 1938

[2 P.M. TO 4-15 P.M.]

CLAY MODELLING

Instructions to Candidates :—

On the board provided you are required to model in clay full size the specimens given to you.

You are also required to model in clay one of the following :—

(*a*) Any toy.

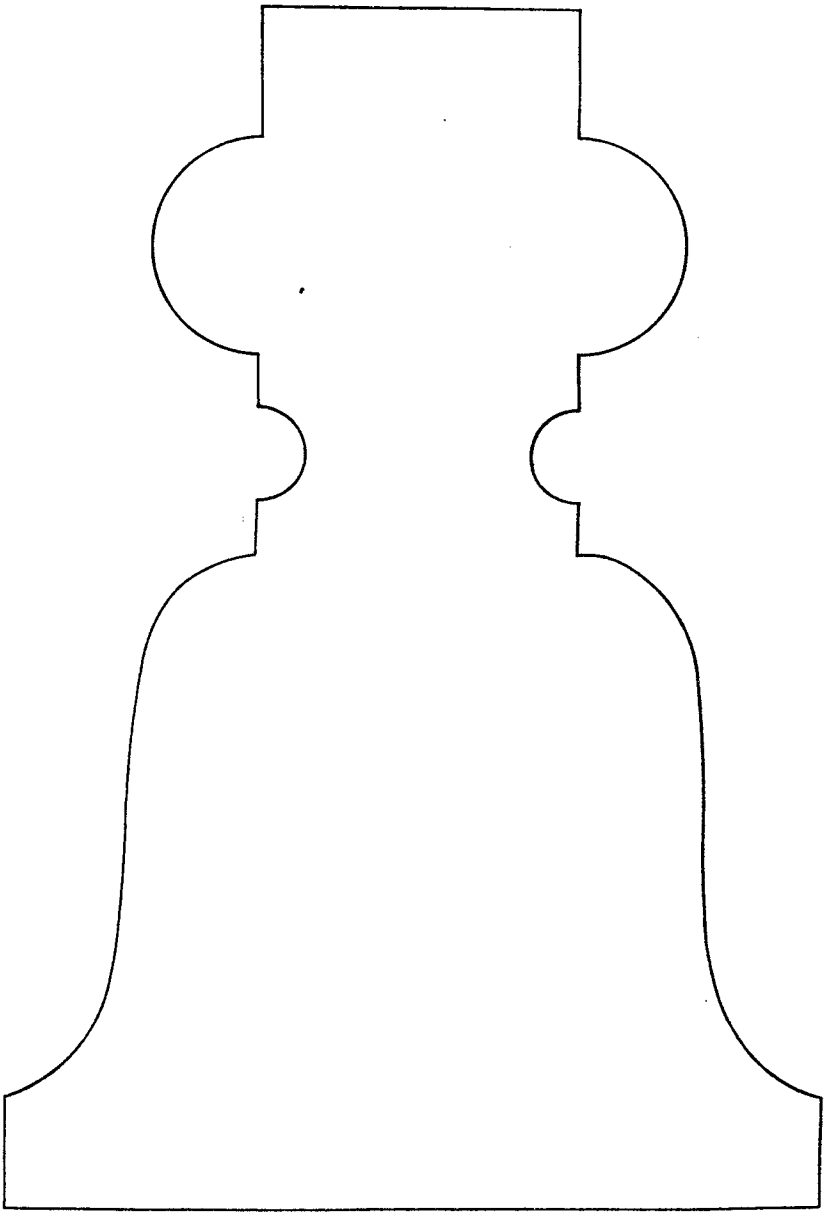
(*b*) An Elephant.

(*c*) A pair of Shoes.

The size of the model is left to your discretion.

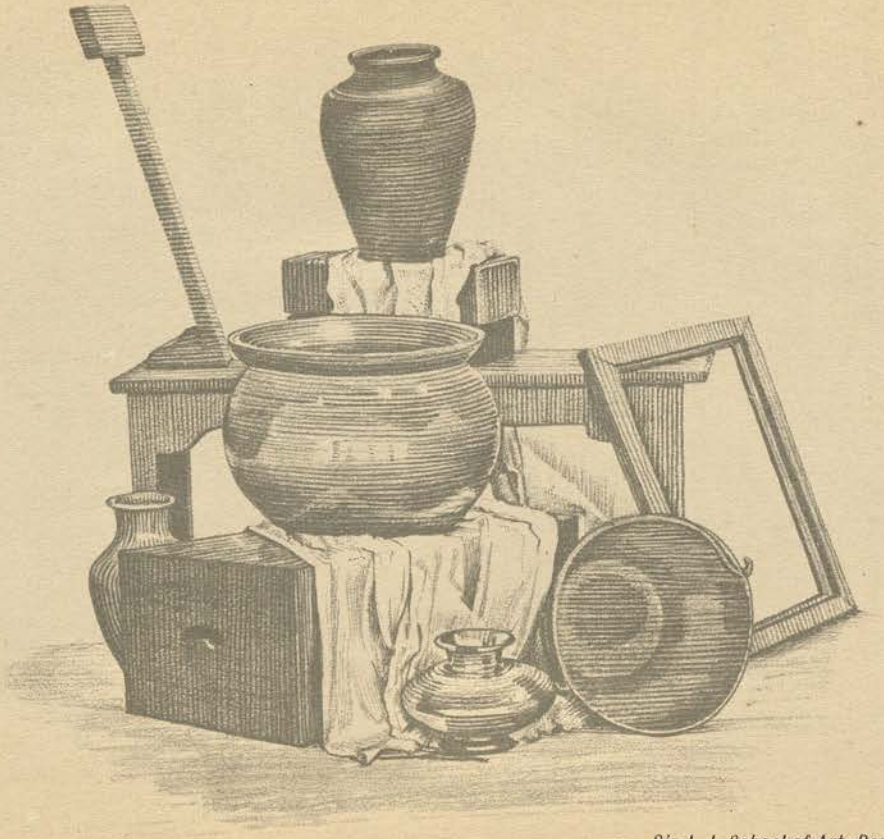
DRAWING TEACHERS' EXAMINATION 1938.

DESIGN.



Drawing Teachers' Examination.

OBJECT DRAWING.



G. R. Mestry.

Sir J. J. School of Art, Bombay.

Drawing Masters' Examination

MONDAY, 14TH MARCH 1938

[10-45 A.M. TO 1-30 P.M. & 2-30 P.M. TO 5-10 P.M.]

ORNAMENT FROM CAST

Instructions to Candidates :—

You are required to make a shaded drawing in pencil, charcoal, chalk or water-colour monochrome of the cast placed before you.

You should block in the masses of light and shade of the whole cast, and afterwards carefully finish as much as possible.

The chalk-holder, pencil or ruler may be used to estimate the relative proportions of the parts of the cast to be drawn by holding it between the eye and the cast. All other forms of measuring, ruling or other mechanical means are strictly forbidden.

No credit will be given for small drawings.

Drawing Masters' Examination

TUESDAY AND THURSDAY, THE 15TH AND 17TH MARCH 1938

[10-45 A.M. TO 1-30 P.M. & 2-30 P.M. TO 5-10 P.M. DAILY]

STILL LIFE

Instructions to Candidates :—

(*a*) On the board provided arrange the objects supplied to you in a group. Credit will be given for good arrangement.

(*b*) Paint the group you have arranged upon the canvas or paper supplied.

Drawing Masters' Examination

FRIDAY, 18TH MARCH 1938

[10-45 A.M. TO 1-30 P.M.]

WRITTEN EXAMINATION

Instructions to Candidates :—

All questions to be attempted. Your answers should be precise and to the point.

1. Explain how you teach Practical Plane Geometry to standard I in a Secondary School, and prepare a graded course in the subject to be followed in the same standards during the whole year.

2. Illustrate the decorative renderings of a butterfly and state the uses of the unit applicable to various Arts and Crafts.

3. How would you say that " Drawing is a Universal Language ", and explain its educational value.

4. Is Drawing useful to Social life as well as for the Arts and Industries ? Explain with reasons.

Drawing Masters' Examination

FRIDAY, 18TH MARCH 1938

[2-30 P.M. TO 5-10 P.M.]

NATURE DRAWING

Instructions to Candidates :—

Represent in colour as truthfully as possible the natural specimen supplied.

Also give separate drawings showing conventional and decorative treatments of the same.

Drawing Masters' Examination

SATURDAY, 19TH MARCH 1938

[10-45 A.M. TO 1-30 P.M. & 2-30 P.M. TO 5-10 P.M.]

DESIGN

Instructions to Candidates :—

Make a design full size according to the space indicated in the accompanying diagram, and fill it with a geometrical pattern, or a floral design, suitable for a decorative feature on the stonework surrounding a door-way.

The design may be coloured suggesting the stone carving.

Art Masters' Examination

MONDAY, 14TH MARCH 1938

[10-45 A.M. TO 1-30 P.M. & 2-15 P.M. TO 5-15 P.M.]

DESIGN

(1st Paper)

Instructions to Candidates :—

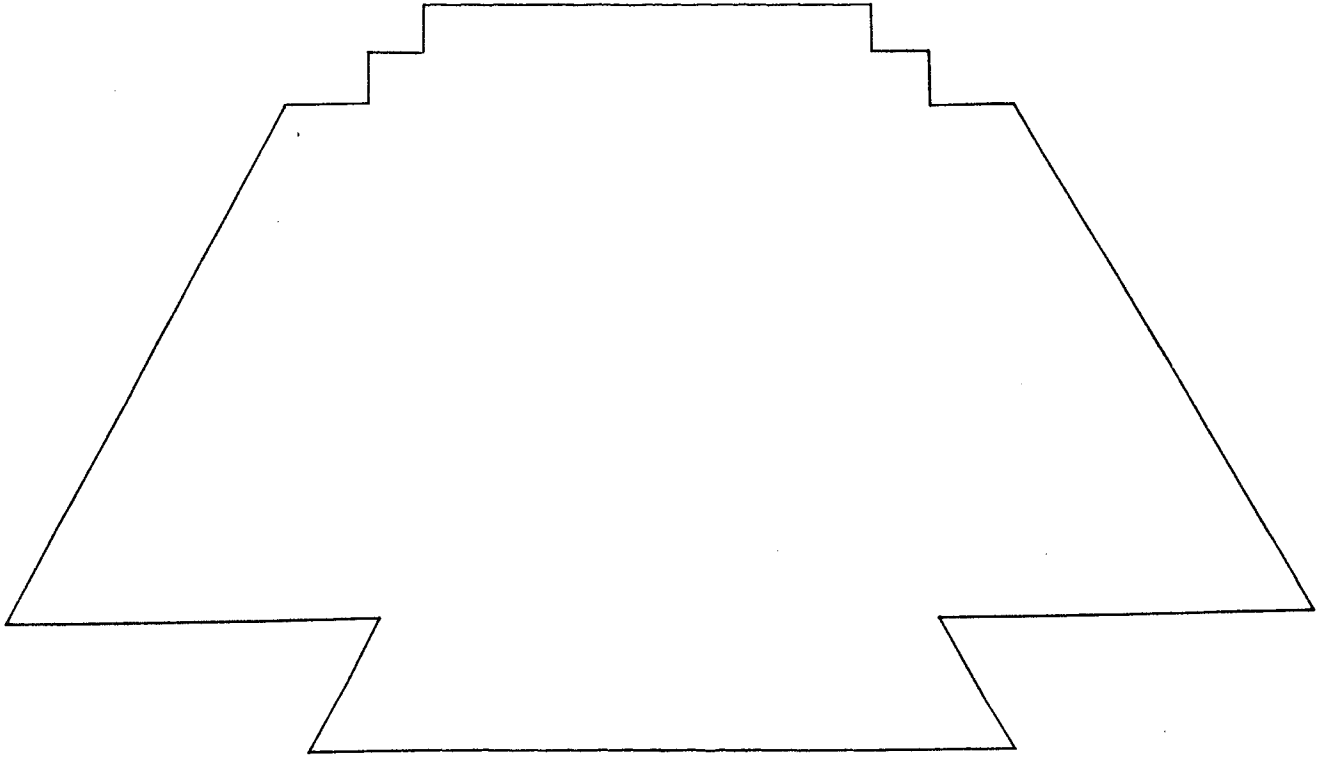
Make a design to fill a rectangular space 18″ × 12″ to represent one of the following :—

(*a*) Spring.

(*b*) A Bazar scene.

The composition should contain at least 5 figures, and may be executed in colour or monochrome and must be suitable for reproduction.

DRAWING MASTERS' EXAMINATION DESIGN 1938.



Art Masters' Examination

TUESDAY, 15TH MARCH 1938

[10-45 A.M. TO 1-30 P.M. & 2-15 P.M. TO 5-15 P.M.]

DESIGN

(2nd Paper)

Instructions to Candidates :—

You must select only one of the following subjects.

Also state the scale to which your drawing is made.

SUBJECT A.

Design a Poster, suitable for reproduction, to attract travellers to visit places of interest in India, or to advertise any Industrial Art in India. Lettering (not necessarily European) should be a feature.

SUBJECT B.

Make a design for a Book Cabinet in Modern style.

SUBJECT C.

A rectangular opening (6′ × 4′) in a wall is to be filled in, either with stained glass or open tracery. Make a design suitable to the above.

SUBJECT D.

Make a design for a triumphal archway (preferably in Modern style) suitable for erection at the entrance of a school of art exhibition.

Art Masters' Examination

THURSDAY, 17TH MARCH 1938

[10-45 A.M. TO 11-45 A.M.]

MEMORY DRAWING

Instructions to Candidates :—

You are required to draw from memory any two of the following subjects in any medium :—

(*a*) Two cats fighting.

(*b*) A snake charmer giving a performance in a street.

(*c*) An artist at work in his studio.

(*d*) A shoe-maker busy at his work.

(*e*) Temple steps.

(*f*) A scene on the Railway platform.

Art Masters' Examination

THURSDAY, 17TH MARCH 1938

[11-45 A.M. TO 1-45 P.M.]

WRITTEN PAPER

Instructions to Candidates :—

N.B.—All questions should be attempted.

1. State what you know of the various artistic crafts in the Bombay Presidency.

2. Explain in stages, how you would teach the drawing of a head from a cast to beginners.

3. Explain the following methods :—

(*a*) All guidance.

(*b*) No guidance.

(*c*) Rational.

State with reasons, which of these you prefer.

4. State what you consider the main differences between Indian and Western Art, Realistic and Modern.

5. Discuss the old and the new Syllabus for high schools in the Bombay Presidency. Give your suggestions as regards the above, if any.

Art Masters' Examination

FRIDAY, SATURDAY AND TUESDAY, THE 18TH, 19TH AND 22ND MARCH 1938

[10-45 A.M. TO 1-30 P.M. & 2-30 P.M. TO 5-10 P.M.]

STILL LIFE

Instructions to Candidates :—

1. You are required to arrange the objects supplied to you in a group upon the cloth which is also to be used as a background. Credit will be given for good arrangement.

2. Paint the group you have arranged, upon a canvas which must not be less than 22 inches in length.

Art Masters' Examination

WEDNESDAY, THURSDAY, FRIDAY AND SATURDAY, THE 23RD, 24TH, 25TH AND 26TH MARCH 1938

[10-45 A.M. TO 1-30 P.M. & 2-30 P.M. TO 5-10 P.M. DAILY]

PAINTING FROM LIFE

Instructions to Candidates :—

1. Paint the figure placed before you, *not smaller* than 24 inches in height.

Art Masters' Examination.

MEMORY DRAWING.

Private.

B. R. Rajadhyax.

2. The paper or canvas supplied must be completely filled in.

3. A foot-rule, pencil, brush, or plumb-line may be used to estimate the proportions of the figures ; other forms of measuring are forbidden.

4. Finish is not essential. The points which should receive attention are Proportion, Action and the masses of light and shade.

Art Masters' Examination

MONDAY, 28TH MARCH 1938

[10-45 A.M. TO 1-30 P.M. & 2-15 P.M. TO 5-15 P.M.]

FIGURE FROM CAST

Instructions to Candidates :—

(*a*) The drawing should be done in line with black chalk, charcoal, carbon pencil, or black lead pencil.

(*b*) The drawing should not be less than 24 inches in height.

(*c*) The height or place of the horizontal line (indicating the level of your eye) must be marked on the right hand of the drawing paper supplied to you.

(*d*) A foot-rule, pencil, chalk holder or plumb-line may be used to estimate the proportions of the figure to be drawn ; other forms of measuring are forbidden.

(*e*) Write at the side of the drawing the proportions of the different parts of the figure to its total length, such as the head, width of shoulders, width of waist, length from knee to the sole of foot, and such other part as may be important.

Elementary Examination in Architecture

MONDAY, 14TH MARCH 1938

[9 A.M. TO 12-30 P.M.]

GROUP "A"

ELEMENTARY ARCHITECTURAL DESIGN, BEING THE APPLICATION OF CLASSIC AND INDIAN TRADITIONAL STYLES TO SIMPLE BUILDINGS

Morning Session

On a wide terrace, overlooking a hanging garden by the side of a beautiful river on the outskirts of Athens, the Suburban Municipality desires to build a garden shelter completely in white marble, including its columns, walls, roof and seats and wishes to follow the tradition of ancient Greece in its design.

Design such a building to comfortably accommodate about 20 persons, so that all can enjoy the view across the river (which flows along the South side of the garden from East to West) and, yet, are sheltered from the keen North wind.

While the building must be in scale with its simple purpose, expense is not the first consideration but beauty and comfort combined with a restful atmosphere.

Drawings required :—

(*a*) Freehand sketch design in plan, elevation and cross section to about $\frac{1}{8}''$ scale.

(*b*) Detail working drawing to $\frac{1}{2}''$ scale in plan, cross section and elevation showing all construction clearly.

Elementary Examination in Architecture

MONDAY, 14TH MARCH 1938

[2 P.M. TO 5-30 P.M.]

GROUP "A"

ELEMENTARY ARCHITECTURAL DESIGN, BEING THE APPLICATION OF CLASSIC AND INDIAN TRADITIONAL STYLES TO SIMPLE BUILDINGS

Afternoon Session

The subject set this morning is to be varied in detail so as to be suitable for shelters, in any material you consider suitable, to be erected along the new Marine Parade on Back Bay Reclamation, Bombay, overlooking the sea; the design should be based strictly on any recognised Indian traditional style which you consider suitable. You are reminded that the shelter is to accommodate 20 persons comfortably.

Drawings required:—

(*a*) Freehand sketch design in plan, elevation and cross section to about $\frac{1}{8}$" scale.

(*b*) Detail working drawings to $\frac{1}{2}$" scale in plan, cross section and elevation showing all construction clearly.

(*c*) Detail of capital and entablature, including chujja, in cross section to one quarter full size.

Elementary Examination in Architecture

TUESDAY, 15TH MARCH 1938

[9 A.M. TO 12-30 P.M. & 2 P.M. TO 5-30 P.M.]

GROUP "A"

PERSPECTIVE AND SCIOGRAPHY

Note.—Diagram "I" accompanies this paper.

Set up a perspective of the building shown in plan, elevation and section on the accompanying diagram "Y". The spectator's eye being assumed to be 30 ft. in front and 10 ft. to the left of the point marked "X" on the diagram and 6 ft. above the ground level.

The position of the picture plane is left to the discretion of the candidate but the picture should well fill an Imperial sheet of paper, i.e. 20" × 27".

On the perspective drawing draw accurately the shades and shadows, assuming the source of light to be at an angle of 45 degrees from the left and also 45 degrees from the horizon. Render the shades and shadows in a light tint.

Note.—The setting up lines are to be shown faintly to indicate your methods.

Elementary Examination in Architecture

TESTIMONY—MEASURED DRAWING

A. P. Kanwinde

Sir J. J. School of Art, Bombay

Elementary Examination in Architecture

THURSDAY, 17TH MARCH 1938

[9 A.M. TO 12-30 P.M.]

GROUP "A"

HISTORY—EGYPTIAN, BABYLONIAN, PERSIAN, GREEK, ROMAN, BYZANTINE AND ANCIENT BHUDDIST AND HINDU ARCHITECTURE

Morning Session

Note.—Not more than five questions are to be attempted.

1. Compare shortly the rock cut temples of Egypt, and India quoting one well-known example from each country and illustrate your answer by sketches.

2. Give some notes on the origin and course of development of the Ionic capital from its earliest appearance in Greece to its use in the later Roman times.

Illustrate your answer by detailed sketches.

3. What do you know of the Roman Basilicae ?

Describe one of the more important examples and sketch its plan and section.

What influence do you consider it had on the later Christian Church plan ?

4. What materials did the ancient Romans use in their buildings ?

Describe and illustrate their application of such materials to vaults and domes.

5. Sketch only five of the following ten features as used in any one of the styles mentioned in the heading of this paper quite clearly, showing their functional, constructional and æsthetic design clearly :—

Console, Dentil, Anta, Base, Antefixa, Chujja, Stylobate, Peristyle, Groin, Pediment, Stambha.

6. Sketch, either, the Church of the Holy Wisdom at Constantinople, or, the Church of Saint Mark at Venice in plan, section and elevation and add a few notes on the new constructional methods developed during the Byzantine period.

7. Sketch, to about half-inch scale, a window treatment in either Greek, Roman or Byzantine architecture.

8. Sketch to about $\frac{1}{8}$" scale a Roman Triumphal Arch in plan, elevation and cross section and figure the main dimensions approximately in feet.

Elementary Examination in Architecture

THURSDAY, 17TH MARCH 1938

[2 P.M. TO 5-30 P.M.]

GROUP "A"

HISTORY—EARLY CHRISTIAN, ROMANESQUE, GOTHIC AND MEDIÆVAL JAIN AND HINDU ARCHITECTURE

Afternoon Session

Note.—Not more than five questions to be attempted.

1. From what origins do you think plans and sections of the Christian Churches of France and England were derived ? Give comparative sketches to illustrate your answer clearly.

2. Describe by sketches and notes the course of development of stone vaulting from early Romanesque to late Gothic times.

3. Sketch the typical plan and section of the Hindu temple (*a*) in the South and (*b*) in the more Northern parts of India.

4. Draw to ½" scale the order of the Chalukyan, or Central Indian, style including stylobate, column, chujja and parapet in elevation and section.

5. Draw to ½" scale a detail elevation and section of a three light Gothic window with stone traceried head complete.

6. Compare the roof treatment of the porch, mandapam and shrine respectively of a typical Hindu temple which you have studied in detail. Illustrate your answer by sketches.

7. Sketch a Gothic timber roof and state what you think are the dimensions of the principal members. With what materials is the roof covered ?

8. Compare the mediæval domestic architecture of England with that of any district in India with which you are familiar. Illustrate your answer by sketches of planning and elevational treatments in the two countries.

Elementary Examination in Architecture

FRIDAY, 18TH MARCH 1938

[9 A.M. TO 12-30 P.M.]

GROUP "B"

SURVEYING AND LEVELLING

Note.—Diagram No. II accompanies this paper.
The site of your client is indicated by the thick lines on the diagram.

1. Show by pencil lines, on the diagram itself, exactly how you would triangulate such a site in taking a chain survey, remembering you would have to avoid lines obscured by buildings, trees or the screen around the tennis court.

You would also have to take into consideration the difficulties of the contour of the land indicated by the fainter lines across the site.

2. Compute the area of the site in square yards.

3. Show on the diagram, by red circles, the places where you would set up your levelling instrument in taking levels and, by figures in those circles, the order in which you would move your instrument from place to place. Show by red crosses where you would have your telescopic staff placed during the taking of the levels.

Elementary Examination in Architecture

FRIDAY, 18TH MARCH 1938

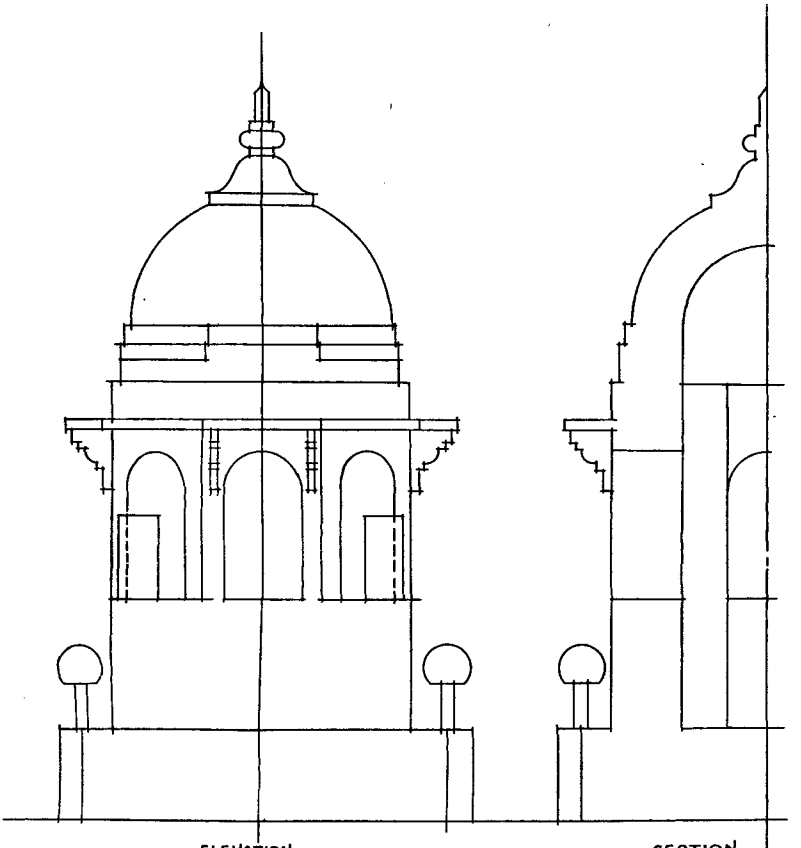
[2 P.M. TO 5-30 P.M.]

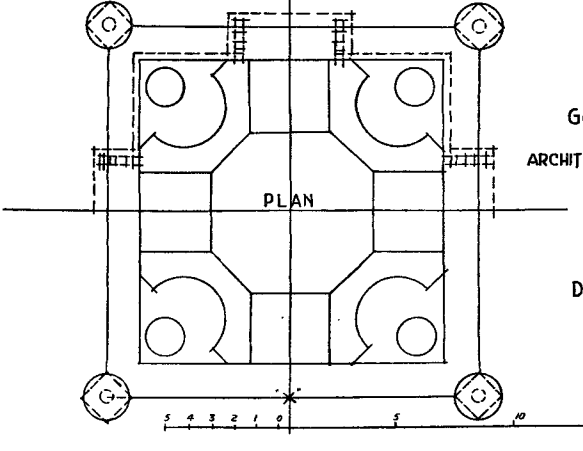
GROUP "B"

ELEMENTARY MECHANICS AND PRACTICAL APPLICATION OF SUCH PRINCIPLES

Note.—Only four questions to be answered of which No. 3 must be one.

1. Define the following terms and illustrate your answer by means of sketches (*a*) Hydraulic mean depth (*b*) Head of pressure (*c*) Equilibrium (*d*) Shearing stress (*e*) Deflection.

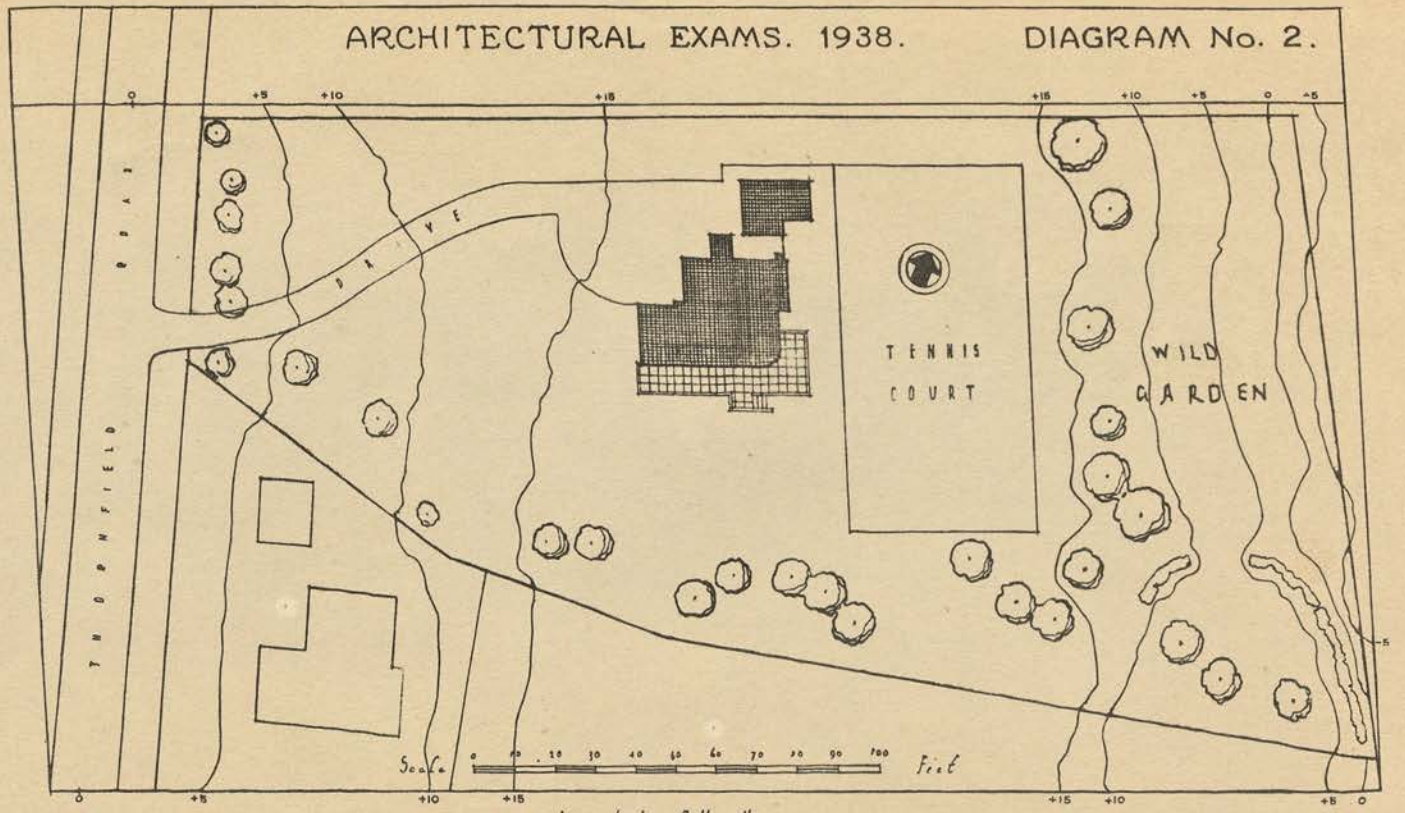




GOVT. OF BOMBAY

ARCHITECTURAL EXAMS 1938.

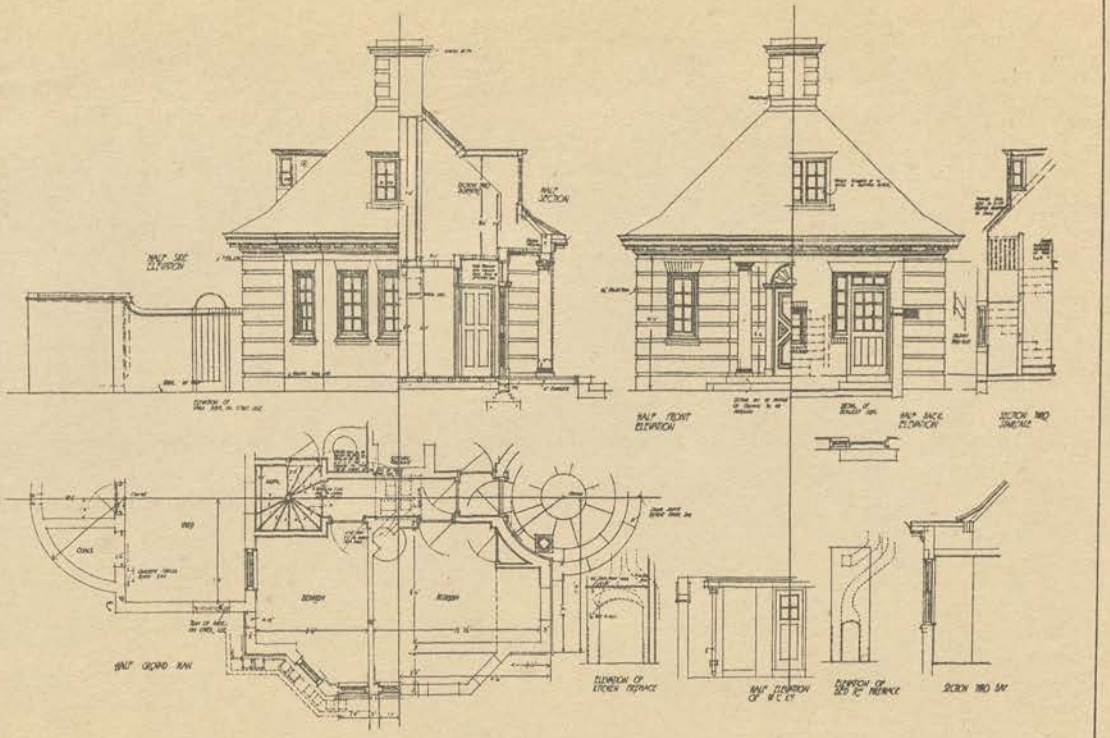
DIAGRAM I



Lay-out plan of the site.

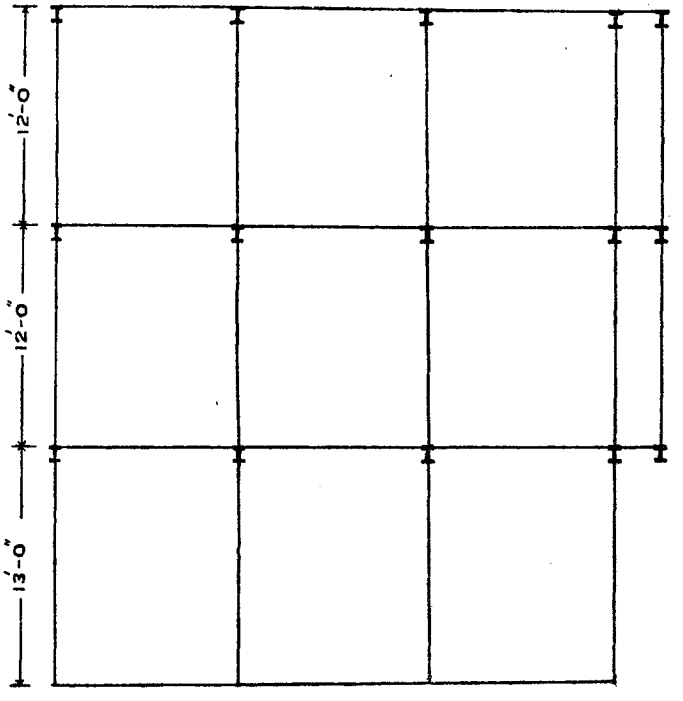
GOVT. OF BOMBAY ARCHITECTURAL EXAMS. 1938.

DIAGRAM No. 3

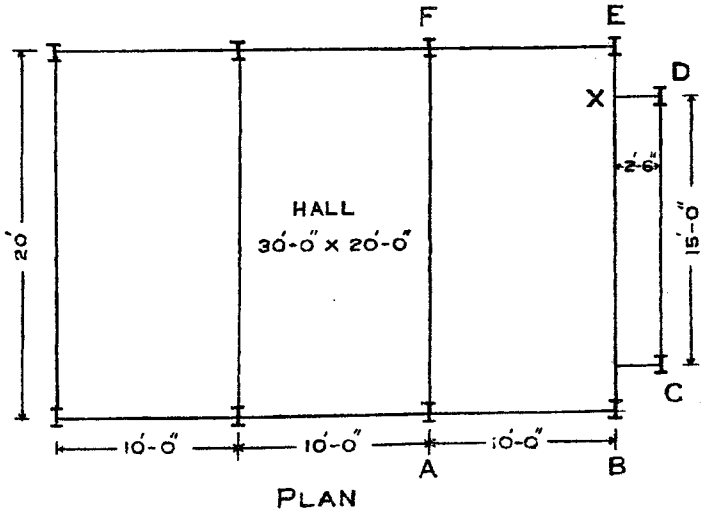


ARCHITECTURAL EXAMS. 1938.

DIAGRAM No. 4.



SECTION.



PLAN

2. Give the bearing strength of each of the following materials (*a*) Brick in Lime Mortar (*b*) Brick in cement mortar (*c*) Coursed Rubble Masonry in Lime mortar and Course Rubble Masonry in Cement mortar (*d*) Cast and Wrot Iron in Tension and Compression (*e*) Teak Wood in Tension and Compression.

3. It is proposed to build a Hostel for boys consisting of 8 rooms on each floor, ground, first and second. Each room measures 16′ × 24′ with a verandah on one side 8′ wide, one of the narrow sides of the room abuts on this verandah. The height of plinth is 3 ft. and the heights of ground and first floors are 12 ft. each from floor to floor. The top floor is 10 ft. from floor to bottom of the tie beam and the building is covered with a tiled roof having a slope of 30 degrees. The ground floor external walls are to be in Rubble Masonry in lime mortar and plastered, and the upper walls will be in brick and lime mortar. Draw to a scale of $\frac{1}{4}''$ to a foot a part of the ground floor plan indicating three rooms with adjoining verandah and a cross section indicating the sizes of walls, pillars, beams, etc. The weight of roof may be taken as 1 cwt. per sq. ft. including wind pressure and the floor weight at $1\frac{1}{4}$ cwt. per sq. ft. The partitions separating the rooms are of brickwork 6″ thick and the weight of these should be added to the weight of the floors. Show also how you arrive at the sizes of the walls, beams, etc.

4. A teak wood beam carrying a distributed load of 20 tons is resting on square brick piers placed 15 ft. apart centre to centre. The height of the piers is 10 ft. from ground to the top, and the piers rest on soft clay 6 ft. below ground level. Calculate the sizes and draw to a scale of $\frac{1}{4}''$ to a foot in plan, elevation and section the piers and the beams indicating the footings of the former.

5. What is a resultant? Give one example wherein five different forces act together and produce a resultant. Illustrate your answer by a diagram assuming the directions and amount of the forces.

Elementary Examination in Architecture

SATURDAY, 19TH MARCH 1938

[9 A.M. TO 12-30 P.M.]

GROUP "B"

PRACTICAL CONSTRUCTION AND BUILDING MATERIALS

Note.—Four questions to be attempted; of which one must be No. 1.

1. Draw to a scale of one inch to a foot, plan, elevation and section of a semi-circular headed teak wood window 5 ft. wide and 4 ft. 6 ins. high to the springing, in a brick wall one foot six inches thick. The window is fitted in an opening with reveal and splayed jamb and the external face of the wall is finished in pointed brick work and the wall is plastered from inside. The semi-circular portion is fitted with a glazed ventilator and the lower portion has shutters partly glazed and partly venetianed. Indicate on your drawings all brick joints, etc., and give two plans of alternative courses indicating the brick bond.

2. Draw to a scale of one inch to a foot, details of square pillars built in (*a*) brick (*b*) stone and (*c*) teak wood, each 10 ft. high indicating suitable caps, bases and footings to carry a floor load of ten tons and resting on clay soil capable of carrying $1\frac{1}{2}$ tons per sq. ft. and lying 3 ft. below ground level. Indicate on your drawings all construction joints in masonry and wood work.

3. Illustrate by careful $\frac{1}{8}$ full size drawings the different types of joints and methods of lengthening teak wood beams.

4. Draw to a scale of $1\frac{1}{2}''$ to a foot elevation and section of a perforated stone parapet over a terrace including a stone chajja below, projecting three feet from the face of the building and supported on stone brackets. The terrace is composed of R. C. C. slabs and suitable paving materials. Indicate on your drawings all joints and name the stones and other materials and the precautions which you consider necessary in this case to make the terrace water-tight.

5. Draw to a scale of one inch to a foot, in plan, elevation and section, the corner of a building where the two facades meet at an angle of 60 degrees. The plinth wall 2′-6″ high and 2′-0″ thick is composed of brick work faced with cut stone and the upper part is built in brick work. The external faces show the natural material and internally the building is plastered. Indicate on plan the bonding of the stone and brick work in alternative courses.

Intermediate Examination in Architecture

THURSDAY, 24TH MARCH 1938

[9 A.M. TO 12-30 P.M.]

THE APPLICATION OF THE ORDERS—Paper No. 1

Morning Session

On the top of a hill overlooking the City of Rome a stone pavillion is to be erected by the Italian Government in the ancient Roman Classic style. It is to consist of a round pavillion of a ground and two upper stories in height. The whole monument stands on an elevated solid plinth 5 feet from the ground approached by four flights of steps. The ground floor plan consists of three concentric circles, the radii being 5′-0″, 17′-0″ and 24′-0″ respectively, measuring to the centre line of the concentric walls or circular peristyles of columns as the case may be.

The innermost circle contains a stone spiral staircase enclosed by walls, suitably lighted by doors and windows and leading to the first floor verandah and the second floor terrace level, above which it is covered by a semi-spherical stone dome on a suitable stone circular drum. The second circle consists of a peristyle of columns on the ground floor, the superimposed columns on this circle become the external peristyle and form a covered verandah around the inner spiral staircase on the first floor, and carry a terrace and balustrade at second floor level on to which the spiral staircase delivers.

The third, or outermost, circle consists of a second surrounding peristyle of columns on the ground floor only, and the entablature of these columns only support a balustrated parapet forming an open terrace concentric with the first floor verandah mentioned above.

Sketch the composition to above $\frac{1}{8}$″ scale and then detail it to $\frac{1}{4}$″ in plan, section and elevation.

Note.—The heights of the stories and choice of the Orders and thickness of walls and beams are left to each Candidate's discretion.

Intermediate Examination in Architecture

THURSDAY, 24TH MARCH 1938

[2 P.M. TO 5-30 P.M.]

THE APPLICATION OF THE ORDERS—Paper No. 2

Afternoon Session

Design a similar stone monument to that described in the morning's paper (the concentric circles of which were respectively of 5′-0″, 17′-0″ and 24′-0″ radius) but in a recognised Indian Traditional style suitable for erection on the top of a hill overlooking the Western Ghats.

Drawings required :—

(*a*) $\frac{1}{8}$″ scale sketch plan, section and elevation.

(*b*) $\frac{1}{2}$″ working drawings showing details of construction and decoration.

(*c*) $\frac{1}{2}$″ full size section of the capital, entablature, chujja and parapet at, either, the first or second floor level.

Intermediate Examination in Architecture

FRIDAY, 25TH MARCH 1938

[9 A.M. TO 12-30 P.M.]

MATERIALS AND APPLIED CONSTRUCTION—Paper No. 1

Morning Session

Note.—Only 4 questions are to be attempted of which question No. 2 must be one.

1. Draw to a scale of one inch to a foot a dog-legged staircase 4 ft. wide occupying the end portion of a teak wood verandah 10 ft. wide with teak wood newel posts, railing and handrail and give ½ full size details of important details and junctions. The height of flood is 12′-0″.

2. Draw to a scale of ½″ to a foot a cross section through a loggia 10 ft. wide connecting two buildings consisting of a ground and three upper floors. The loggia is constructed in brick and covered with a sloping tiled roof and has a over hanging balcony 5 ft. long projecting 3 ft. from the wall face at the 2nd floor level. Indicate all construction, joints and materials including footings. The height of plinth and floors is left to the discretion of the candidates.

3. Name the different types of materials used in construction of floors and paving, and illustrate by sketches the construction of these different types of floors and state the purpose for which in your opinion each is suited.

4. (*a*) Draw to a scale of 1″ to a foot details of a wrought iron gate fitted to 1′-6″ square brick piers placed 10 ft. apart from centre to centre.

(*b*) Draw full size details of all joints, fixtures, lock, etc., in connection with the above gate.

5. Draw quarter full size details of mouldings and enrichments of eaves board, etc., relating to the loggia mentioned in Question No. 2.

Intermediate Examination in Architecture

FRIDAY, 25TH MARCH 1938

[2 P.M. TO 5-30 P.M.]

MATERIALS AND APPLIED CONSTRUCTION—Paper No. 2

Afternoon Session

N.B.—Only three questions are to be attempted, one of which must be No. 1.

1. Draw to a scale of ½″ to a foot section through an octagonal Bandstand pavilion 25 ft. clear internal span having semi-circular headed brick openings with a raised platform 4′-6″ high from the ground level and covered with a sloping tiled roof of teak wood construction. It has also a basement with a clear height of 8 ft. which is used as stores. Show all details and indicate how you would make the basement water-tight. The height of the Bandstand from plinth to the apex of the roof is left to the discretion of the candidate.

2. Describe in detail the different methods of covering and finishing the external wall faces of brick work and give with reasons, in each case, the finishing you consider most suitable.

3. Describe the properties of the different building stones available in India, and state the purposes for which each is suited.

4. Draw to a scale of one inch to a foot, section through a flight of stone steps 20 ft. wide and 15 ft. high from the ground to top of landing with one midway landing 6 ft. wide. This flight of steps is attached to the main front of a public building leading to its principal rooms on the first floor, and it is intended to form a carriage porch below the landing, giving access to a Hall on the ground floor containing lifts. Indicate on your drawing all constructional joints and stone work.

5. Describe the different types of materials used in construction of verandah and balcony railings. Illustrate your answer by giving one sketch design of each and describe the advantages and disadvantages of each.

Intermediate Examination in Architecture

SATURDAY, 26TH MARCH 1938

[9 A.M. TO 12-30 P.M.]

HISTORY

Note.—Not more than four questions to be attempted of which 1 and 4 are compulsory.

1. Sketch carefully in plan, section and elevation two only of the following four buildings :—

(*a*) The Parthenon at Athens.

(*b*) The Monument of Lysicretes at Athens.

(*c*) The Arch of Trajan at Rome.

(*d*) The Pantheon at Rome.

2. Make a series of sketches showing the development of the arch as an architectural feature during the Roman Classic period and how, from being a subordinate feature reinforcing the entablature, it became the principle feature and the entablature almost disappeared.

3. Compare the Greek and Roman Doric Orders in detail by drawing each to a scale in which the module equals half an inch.

4. Draw to 1″ scale a typical traditional stone entrance doorway and its timber door and frame suitable for a large domestic building in India.

5. Compare the roof construction of a typical Jain worship hall with that of an Early Christian church in Italy.

6. Compare by drawings a typical stone and a typical wooden column with their bases, shafts and capitals as found in South India with the same features further North, say in the Nasik or Ahmedabad districts.

7. Define and illustrate the following terms :—

(*a*) Acroteria.

(*b*) Volute.

(*c*) Shikhara.

(*d*) Stone jalli.

(*e*) Acanthus frieze ornament.

Advanced Examination in Architecture

THURSDAY, 17TH MARCH 1938

[MORNING SESSION—9 A.M. TO 12-30 P.M.]

[AFTERNOON SESSION—2 P.M. TO 5-30 P.M.]

ANALYTICAL STUDY

Note.—Diagram No. II accompanies this paper.

Diagram No. II represents the site recently purchased by an Indian painter who has decided to pull down the existing house and build another to suit his individual requirements and more in keeping with Indian Art Traditions, although modern as far as practical and hygienic conditions are concerned. He is also anxious not to interfere to any great extent with the lay-out of the garden and to preserve the tennis court and all the trees.

The accommodation he requires is as follows :—

A lofty North lighted Studio about 20′ × 30′ with Model's dressing room and lavatory attached.

An entrance hall or verandah about 15′ × 15′, leading conveniently to the Studio and, also, to his Living room, which should be about 15′ × 18′, a small portion being arranged as a dining recess to accommodate a party of, not exceeding, six persons. A kitchen 12′ × 12′, a washhouse and store, each about 8′ × 8′, two servants' rooms about the same size and the usual lavatory and verandah accommodation.

On the first floor he requires his own and a guest's bedroom each about 15′ × 15′ and each provided with its own bathroom and w.c. and with a good sleeping verandah. Except the Studio, no room should exceed 10 feet in clear height and the first floor rooms can be a partly in the roof if so desired. He favours as much timber as possible being used in the construction of the house.

Drawings required.

(*a*) A site plan of the new building drawn in red on the diagram itself.

(*b*) Two plans, two elevations and one section to $\frac{1}{8}$″ scale.

(*c*) A half inch section through the Studio sufficient to show its general Architectural treatment.

Advanced Examination in Architecture

FRIDAY, 18TH MARCH 1938

[9 A.M. TO 12-30 P.M.]

QUANTITY SURVEYING AND ESTIMATING

Notes.—Diagram " 3 " accompanies this paper.

1. Name the materials you propose should be used for the building illustrated in diagram " 3 ".

2. Take out quantities, including the timber and tiles, etc., necessary to carry out the roof work only as illustrated in diagram " 3 " and write an abstract of the same.

3. Price the bill of quantities prepared in your answer to question No. 2 at what you consider the present market rates for the work and name the district to which these prices are applicable.

4. Work out the approximate cost of the building illustrated in diagram " 3 ", basing your estimate on the cubic rate which you consider suitable in your district.

Advanced Examination in Architecture

FRIDAY, 18TH MARCH 1938

[2 P.M. TO 5-30 P.M.]

STRESSES AND STRAINS

N.B.—Not more than four questions are to be answered.

Notes.—Diagram "4" accompanies this paper.

1. Diagram 4 indicates the steel framework of a building consisting of a ground and two upper floors. Calculate the size of the members of the Steelwork for one floor. It is to be assumed that a 6 inch concrete wall will be constructed between the framework to enclose the Hall and bay window, provision being made for the usual window openings. There are no internal partitions, and Loads may be taken as for domestic buildings.

2. Calculate the stancheon marked A on Diagram giving the size and the jointing for all floors.

3. Calculate the reinforced concrete slab covering the area A, B, C, D, E, F on Diagram and show the disposition of the bars.

4. Design the joint at X on Diagram that is the junction between the bay window girder and main girder, calculating the rivets required in the joint.

5. Calculate the wind pressure which will overturn a Boundary wall 15 feet high and 9 inches thick and 50 feet in length. Brickwork may be assumed at 120 lbs. per cubic foot. Would you advise strengthening the wall and, if so, to what extent ?

6. Describe the following terms and illustrate your answers where possible by sketches :—

(*a*). Yield point, (*b*) Elastic limit, (*c*) Section modulus, (*d*) Radius of gyration, (*e*) Bending moment, (*f*) Moment of resistance, (*g*) Primary and Secondary stresses.

Advanced Examination in Architecture

SATURDAY, 19TH MARCH 1938

[9 A.M. TO 12-30 P.M.]

HISTORY

N.B.—Not more than four questions to be attempted of which 2 and 4 are compulsory.

1. Describe what, if any, influence you think the conquests of the Mohamedans in Europe and India had on their Architecture in the latter country. Illustrate your answer by sketches.

2. Describe in some detail, giving the approximate date and the name of the architect, one only of the four buildings named below and sketch its plan, elevation and section clearly :—

(*a*) The Massimi Palace at Rome.

(*b*) The Petit Trianon at Versailles.

(*c*) The Town Hall at Vicenza.

(*d*) The Banquetting House at Whitehall, London.

3. Describe in some detail and sketch the plan and elevation of, either, one of the buildings at Fatehpur Sikri, or, at Bijapur.

4. Describe clearly and draw the section, in sufficient detail to show both the construction and decoration clearly, an important dome built by the Mohamedans in India.

5. Draw side by side to 1″ scale a Renaissance and an Indian Mohamedan Doorway and door suitable for a palace. Give notes to make the materials used clear in each case.

6. Draw to ½″ scale the panelling around the walls of a room in the manner typical of the work done, in England, under Elizabeth and, in India, under Akbar. Add one or two details of the same to about one quarter full size.

Examination for the Government Diploma in Architecture

FRIDAY, 25TH MARCH 1938

[9 A.M. TO 12 NOON]

PRINCIPLES OF DESIGN AND COMPOSITION

N.B.—Only three questions to be attempted.

1. Describe which are the chief considerations that govern the shapes of buildings in plan and elevation, and give three examples of well known buildings whose shapes have been determined by such factors.

2. Design a layout of three roads each 60′ wide, crossing each other and forming equal angles with a central architectural feature, harmoniously designed, to suit traffic regulations, and the buildings, so grouped and designed as to produce a satisfactory effect. Illustrate your answer by two sketch plans and a bird's eye view and state which of the two treatments you prefer, giving your reasons.

3. Give two examples showing a suitable treatment of brick and stone respectively from a constructional point of view, and also give a sketch of a Bank and a small Residential building in either of the above two materials whichever you consider the more appropriate.

4. Define the terms, Harmony, Monotony, Climax and Massing in plan. Illustrate your answer by means of sketches, appropriate and inappropriate in each case.

5. Give two compositions one in which the primary mass comes in the centre of the plan and the other in which it is set forward on the front elevation. The compositions should be illustrated by sketch plans and by perspective sketches.

Examination for the Government Diploma in Architecture

FRIDAY, 25TH MARCH 1938

[1 P.M. TO 3 P.M.]

HYGIENE AND SANITATION

N.B.—Not more than four questions are to be answered, but all candidates must attempt Question No. 1.

1. A Bath Room 12 feet by 8 feet is to contain (*a*) Bath (*b*) Lavatory basin and (*c*) Water closet, with the usual bathroom accessories. The external wall is on the 8 foot side and the entrance door on the wall opposite. There are a number of similar bathrooms constructed immediately over one another and laid out in a similar manner. Show to a sufficiently large scale all the piping and drainage for one bathroom up to an inspection chamber outside the Bathroom.

Note.—Candidates should not devote much time to design.

2. Draw to a sufficiently large scale a plan and section of an Indian W. C. and show all the jointing to the main soil pipe, etc.

3. The construction of the upper floors of a chawl consist of teak wood joists. Describe all the precautions you would take to make the washing places completely watertight.

4. Discuss the alternative methods you might adopt in ventilating a public Hall with a gallery at one end, and state which you consider the most suitable in a city like Bombay.

5. What superficial and cubic spaces would you allow for the following :—

Beds in (*a*) Lying-in Hospital.

(*b*) Infectious Hospital.

Seating in (*c*) Primary Schools.

(*d*) Secondary Schools.

(*e*) Theatres.

6. Describe a modern Sewage disposal scheme for a town of moderate size.

Examination for the Government Diploma in Architecture

FRIDAY, 25TH MARCH 1938

[3-30 P.M. TO 5-30 P.M.]

ELECTRICAL ENGINEERING

N.B.—Not more than four questions are to be answered, but all candidates must attempt Question No. 1.

1. A Modern Drawing Room in a Mansion measures 30 feet by 20 feet and is 14 feet high.

Show all the Electric points, and switches, etc., suitable for such a room and indicate in coloured pencil the wiring throughout.

2. Give a diagramatic sketch of a small Electric plant suitable for a country house of 12 rooms.

3. Give a large size section of an Electric cable used for alternating current and describe the various materials used in the manufactured cable.

4. Write a brief specification for the Electric wiring of a high class residence which is to have concealed wiring encased in tubing.

5. Give a diagramatic sketch of an Electric ceiling fan operated on alternating current and explain how the fan rotates.

6. Explain the following terms and illustrate by sketches (*a*) Dynamometer, (*b*) Earthing, (*c*) Primary and Secondary winding, (*d*) Make and break contacts.

Examination for the Government Diploma in Architecture

DESIGN

SATURDAY, 26TH MARCH 1938

[11-30 A.M. TO 5-30 P.M.]

for PRELIMINARY SKETCH DESIGN

MONDAY, TUESDAY, WEDNESDAY, THURSDAY AND FRIDAY,
THE 28TH, 29TH, 30TH, 31ST MARCH 1938 AND 1ST APRIL 1938

[9 A.M. TO 12-30 P.M. & 2 P.M. TO 5-30 P.M. DAILY]

for REMAINDER OF DESIGN WORK, INCLUDING WORKING DRAWINGS, DETAILS AND PERSPECTIVE

Notice to Candidates :—

The subject of the Diploma Design this year will be "A Doctor's House in a high-class residential neighbourhood".

Examination for the Government Diploma in Architecture

DESIGN

PRELIMINARY WORK

SATURDAY, 26TH MARCH 1938

[11-30 A.M. TO 5-30 P.M.]

WORKING DRAWINGS, DETAILS AND PERSPECTIVES

MONDAY, 28TH MARCH 1938 TO FRIDAY, 1ST APRIL 1938

[9 A.M. TO 12-30 P.M. & 2 P.M. TO 5-30 P.M.]

N.B.—Diagram No. II accompanies this paper.

A Doctor's house in a high-class residential neighbourhood

On the site indicated on the diagram, situated on Malabar Hill, a Bombay Doctor desires to pull down the existing building and build a consulting room and residence for himself and his family. He is anxious not to disturb but to develop the general layout and wishes to retain the site of the old tennis court but to use it as a terrace garden overlooking the wild garden which, itself, may be rearranged with architectural features and steps.

The accommodation required is as follows :—

Ground Floor—

A covered porch from drive leading to a Waiting room for patients with separate entrance and lavatory accommodation, a consulting room with dressing room and lavatory accommodation ; a private entrance hall or verandah with separate covered porch from the drive, a drawing room, not less than 24′ × 18′, a dining room, a library, a nursery. A kitchen and six servants' rooms, a garage for a moderate sized car, the usual offices, stores and verandahs, suitable to the locality.

First Floor—

3 Bedrooms, one with a dressing room, a night nursery, with bathroom and nurses' bedroom adjoining, both easily accessible by a separate staircase from the nursery below; each of the bedrooms must have its own bathroom attached.

Second Floor—

2 Bedrooms and one bathroom.

All floors must be reasonably lofty and must have ample verandah and lavatory accommodation.

Drawings required

First Day—

Sketch plans of each floor and one elevation and one section all to 1/16″ scale.

Other Days—

(*a*) Site plan showing the position of the house, access drives and development of the garden on the diagram itself.

(*b*) ⅛″ scale working drawings showing plans of each floor, one section and three elevations.

(*c*) ½″ detail of the main staircase, in plan and sectional elevation, showing both the constructional and decorative treatment exceptionally clearly.

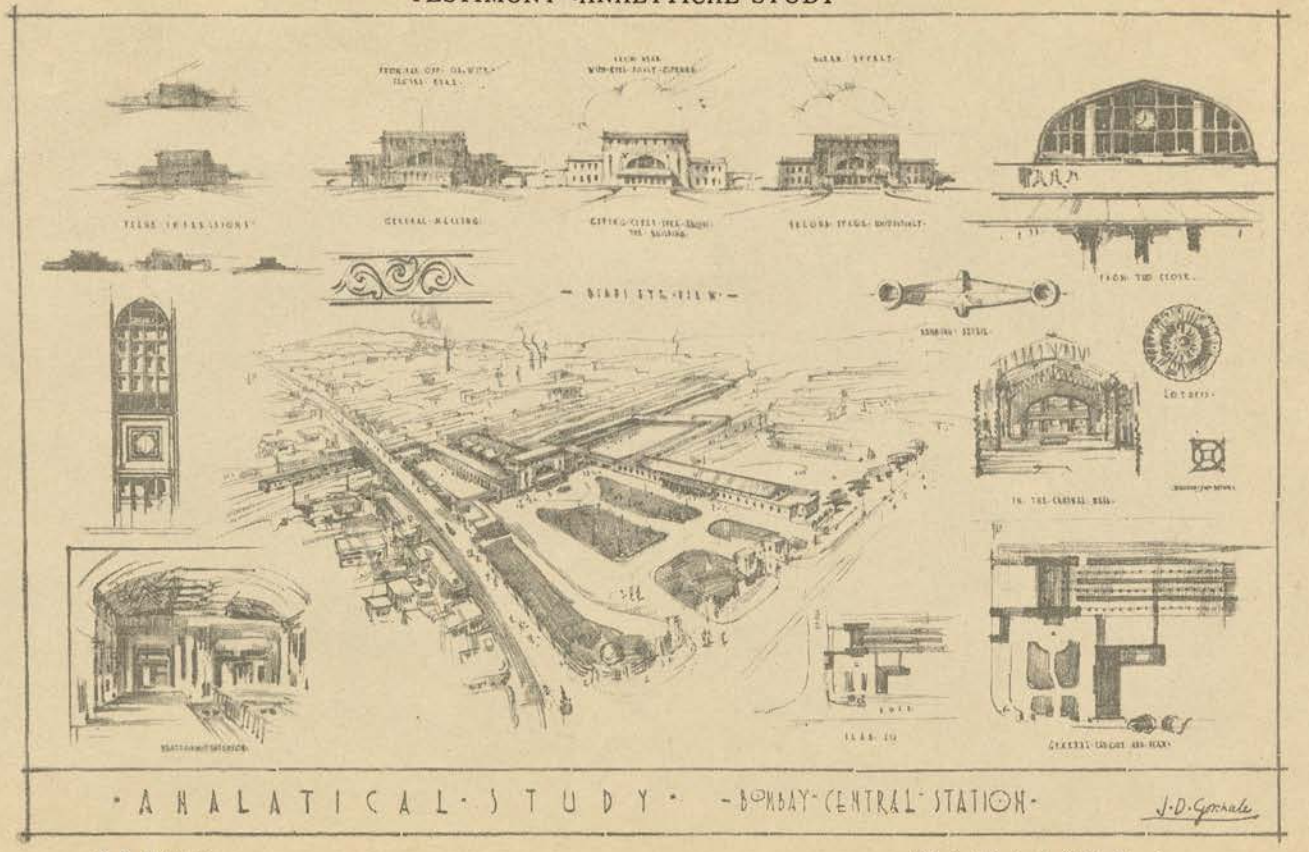
(*d*) a ½″ detail of the front compound wall and gates, with porter's lodge near.

(*e*) A perspective from the road and, another, as seen from the wild garden below and looking across the new terrace garden towards the new house.

Note.—Candidates are particularly warned to study carefully the aspect and contours of the site. The surrounding sites are not crowded with buildings and the neighbourhood is a high class residential one.

Diploma Examination in Architecture

TESTIMONY—ANALYTICAL STUDY



J. D. Gokhale

Sir J. J. School of Art, Bombay

Diploma Examination in Architecture

DESIGN

Thomas Vincent Isaacs — *Sir J. J. School of Art, Bombay*

LIST OF CANDIDATES WHO PASSED THE DRAWING AND ART EXAMINATIONS, 1938.

Order of merit and name.	School.
Elementary Examination in Drawing and Painting.	
1 Fakir Mahamed Mahamed Fazleali.	Sir J. J. School of Art, Bombay.
2 Bhandarkar, Achyutha Raghavendra.	Do.
3 Mistry, Ami Shiavuxsha (Miss) ..	Do.
4 Waghulkar, Sakharam Vishnu ..	Institution of Modern Art, Poona.
5 Mulay, Madhukar Govindrao ..	Sir J. J. School of Art, Bombay.
6 Godbole, Yamu Raghunath ..	Do.
7 Muzumdar, Madhukar Sakharam ..	Institute of Fine Art, Bombay.
8 Kathe, Balaram Mahadeo ..	Sir J. J. School of Art, Bombay.
9 Pandya, Ramkrishna Chunilal ..	Do.
10 Fern, Mary William (Miss) ..	Do.
Shinde, Ambaji Venktesh ..	Nootan Kalamandir, Bombay.
12 Subhedar, Ramrao Pandharinath ..	Sir J. J. School of Art, Bombay.
13 Ingalhalikar, Trimbak Narayan ..	Private.
14 Mote, Chandrakant Martand ..	Institution of Modern Art, Poona.
15 Doss Nripendranath Doss S. N. ..	School of Art, Indore.
16 Mundhwa Jethalal Jivraj ..	Sir J. J. School of Art, Bombay.
17 Batenoor, Kalappa Monappa ..	N. V. High School, Gulbarga.
18 Gothariwal Shreenath Ramchandra.	School of Art, Indore.
19 Veni Shankar Shiva Dixit ..	School of Art, Dharwar.
20 Haji Taherali Abdulhusain ..	Sir J. J. School of Art, Bombay.
21 Pradhan, Vishwanath Kashinath ..	Do.
Surty, Deena Hormusji (Miss) ..	Do.
23 Nadgouda, Venkatesh Yeshawant ..	Institution of Modern Art, Poona.
Patel, Raojibhai Haribhai ..	*Ex*-Private.
25 Anikhindi, Ganesh Vyankatesh ..	Private.
26 Verma, Hari Narayan Bhagirath ..	School of Art, Indore.

Order of merit and name.	School.
ELEMENTARY EXAMINATION IN DRAWING AND PAINTING—*contd.*	
27 Rangole, Hira Dadaji (Miss) ..	Sir J. J. School of Art, Bombay.
28 Arde, Nagesh Mukund ..	Do.
28 Mehta, Rustom Nowroji ...	Do.
30 Karnik, Chandrakant Balkrishna ..	Do.
30 Joshi, B. K. ..	N. V. High School, Gulbarga.
32 Samak, Digambar Vinayak ..	Nootan Kalamandir, Bombay.
33 Pawar, Vithal Dhondiba ..	Sir J. J. School of Art, Bombay.
34 Shukla, Vinod Karunashankar ..	*Ex*-student, Nootan Kalamandir, Bombay.
35 Patange, Waman Shankar ..	Institution of Modern Art, Poona.
36 Gore, Prabhakar Shrinivas ..	Do.
37 Shende, Janardan Vishnu ..	Sir J. J. School of Art, Bombay.
37 Kargutkar, Rawikant Sakharam ..	Kowli's Art Institute, Bombay.
39 Amargolmath, Rudrayya Gurubasayya.	School of Art, Dharwar.
40 Mendarkar, Madhav Kashinath ..	Dalvi's Art Institute, Kolhapur.
41 Joshi, Vasant Mahadeo ..	Ketkar's Art Institute, Bombay.
41 Mehta, Bhamini Pushkerran (Miss).	Kala Bhavan, Baroda.
43 Jadhav, Yeshwant Bapurao ..	Dalvi's Art Institute, Kolhapur.
44 Saraiya, Kusumchandra Laxmidas.	Sir J. J. School of Art, Bombay.
45 Lokur, Leela Narayan (Miss) ..	Do.
46 Choudhari, Ghanashama Damodar.	Do.
47 Sanzgiri, Ishwarchandra Vithal ..	Do.
47 Shitoot, Kashinath Ganesh ...	School of Art, Indore.
49 Paranjpe, Mathu Ganesh (Miss) ..	Sir J. J. School of Art, Bombay.
49 Temuri Mirza Dilawar Bkht Yosfalli.	School of Art, Indore.
51 Baokar, Manjula Ramchandra (Miss).	Sir J. J. School of Art, Bombay.
51 Amin, Dejappa C. ..	Nootan Kalamandir, Bombay.

Order of merit and name.	School.

ELEMENTARY EXAMINATION IN DRAWING AND PAINTING—*contd.*

53	Jaykrishnadas, Nalini Narshidas (Miss).	Sir J. J. School of Art, Bombay.
	Kapadia, Manjula Harjivan (Miss)..	Do.
	Almelkar, Abdulrahim Appabhai ..	R. C. High School, Ahmedabad.
56	Ganbavale, Ekanath Sitaram ..	Dalvi's Art Institute Kolhapur.
	Haldankar, Trivikram Ladoba ..	New Art Institute, Malvan.
58	Dunung, Shridhar Anna ..	Sir J. J. School of Art Bombay.
59	Bhausar, Kantilal Ganpatram ..	*Ex*-student, Kala Bhavan, Baroda.
	Kulkarni, Wasudev Narayan ..	*Ex*-Private.
61	Joshi, Madhav Chintaman ..	Institution of Modern Art, Poona.
	Pagedar, Kusum Anandrao (Miss)..	*Ex*-student, Kala Bhavan, Baroda.
63	Mistry, Mansukhlal Zaverchand ..	Sir J. J. School of Art, Bombay.
64	Talgawkar, Arjun Ramji ..	New Art Institute, Malvan.
65	Raval, Nilkanth Joitaram ..	Sir J. J. School of Art, Bombay.
	Mandlik, Anandrao Digambar ..	Dalvi's Art Institute, Kolhapur.
67	Alurkar, Shridhar Govindrao ..	N. V. High School, Gulbarga.
	Kammanna, Vidyabhusan Apparao.	Do.
69	Jha, Shamsundar Sinheshwar ..	Institute of Fine Art, Bombay.
	Pingale, Ramesh Shankar ..	School of Art, Indore.
71	Shukla, Jayant Balashankar ..	Sir J. J. School of Art, Bombay.
	Shende, Ramchandra Ragunath ..	Kala Bhavan, Baroda.
	Nagarkar, Murlidhar Bajirao ..	School of Art, Nagpur.
74	Kadam, Yeshwant Anant ..	Sir J. J. School of Art, Bombay.
75	Shaikh, Ramzanbuxh Md. Buxh ..	Do.
76	Choudhari, Prabhakar Shamrao ..	Do.
	Hanje, Bapu Jinappa ..	Do.
	Joshi, Pritamlal Rajaram ..	Do.
	Pooniwala, Nityanand Balachand ..	Nootan Kalamandir, Bombay.
	Deshpande, Digambar Shanker Rao.	N. V. High School, Gulbarga.
81	Patil, S. B. ..	Do.

Order of merit and name.	School.

ELEMENTARY EXAMINATION IN DRAWING AND PAINTING—*concld.*

82	Tawte, Sitaram Dattaram ..	Sir J. J. School of Art, Bombay.
	Nand Lal Sharma Narayan Lalji ..	School of Art, Indore.
84	Parsekar, Ramakant Narayan ..	*Ex*-student, Ketkar Art Institute, Bombay.
	Gimi, Freny Sorabji (Miss) ..	Private.
86	Kaji, Abdul Gafur Mahamad Gaus.	Dalvi's Art Institute, Kolhapur.
	Khadilkar, Bhaskar Waman ..	Institution of Modern Art, Poona.
88	Engineer, Rustom Maneckshaw ..	Kowli's Art Institute, Bombay.
89	Kasekar, Anant Keshao ..	Ketkar's Art Institute, Bombay.
90	Kothare, Yeshwanti Ramrao (Miss).	Sir J. J. School of Art, Bombay.
91	Tambad, Murigeppa Canabasappa.	School of Art, Dharwar.
	Mhatre, Ahilya Janardan (Miss) ..	Ketkar's Art Institute, Bombay.
93	Kothare, Kastur Gajanan (Miss) ..	Sir J. J. School of Art, Bombay.

INTERMEDIATE EXAMINATION IN DRAWING AND PAINTING.

1	Irani, Nargesh Bomanji (Miss) ..	Sir J. J. School of Art, Bombay.
2	Katwate, Mukund Ramchandra ..	Do.
3	Hathiram, Homai Dossabhoy (Miss).	Do.
4	Fernandes, Victor ..	Do.
5	Kulkarni, Mohoniraj Yeshwant ..	Do.
6	Kulkarni, Krishnaji Shamrao ..	Institution of Modern Art, Poona.
7	Ustad, Phiroze Burjorji ..	Sir J. J. School of Art, Bombay.
8	Patankar, Shankar Krishna ..	Private.
9	Watve, Govind Mahadeo ..	Institution of Modern Art, Poona.
10	Badiger, Basavantappa Ningappa..	Nootan Kala Mandir, Bombay.
11	Ghuse, Mahadeo Pandurang ..	Kala-Bhavan, Baroda.

Order of merit and name.	School.

INTERMEDIATE EXAMINATION IN DRAWING AND PAINTING—*contd.*

12	Joshi, Dosa Palanji, (Miss) ..	Sir J. J. School of Art, Bombay.
13	Mohammed, Gulam Ali ..	Do.
14	Mullen, Mary, (Miss) ..	Do.
15	Bodas, Moreshwar Ramchandra ..	Ketkar's Art Institute Bombay.
16	Agarkar, Sitaram Vidyadhar ..	Sir J. J. School of Art, Bombay.
17	Pawar, Purshottam Sakharam ..	Do.
18	T. Krishna	Do.
19	Ustad, Sanaulla Hidaytulla ..	Do.
20	Abbasi, Hasanali Abdulhusen ..	Raote's School of Art, Bombay.
21	Bam, Vishnu Raghunath ..	Ketkar's Art Institute, Bombay.
22	Kelkar, Madhusudan Krishnarao ..	*Ex*-Private.
23	Pillai, Indira, (Miss)	Sir J. J. School of Art, Bombay.
24	P. Tirmal Reddy Rama Reddy ..	Do.
25	Shetty, Deo Dass Jaran ..	Do.
26	Patel, Manilal Parbudas ..	Kala-Bhavan, Baroda.
27	Wagh, Mahabaleswar Vinayakrao ..	*Ex*-student, Nootan Kala Mandir, Bombay.
28	Patwardhan, Krishnaji Ramkrishna.	Institution of Modern Art, Poona.
29	Shukla, Lakshman Keshao ..	*Ex*-student, School of Art, Indore.
30	Bhandare, Balkrishna Kashinath ..	Private.
31	Desai, Navinchandra Chunilal ..	Sir J. J. School of Art, Bombay.
32	Sukhadwala, Behram Nariman ..	Do.
33	Sahasrabudhe, Gopal Vinayak ..	*Ex*-student, Sir J. J. School of Art, Bombay.
34	Saraiya, Natverlal Purshottamdas ..	Do.
35	Panse, Bhaskar Moreshwar ..	Institute of Fine Art, Bombay.
36	Chinchwadkar, Gajanan Anant ..	Kala-Bhavan, Baroda.
37	Subedar, Prema, (Miss) ..	Sir J. J. School of Art, Bombay.

Order of merit and name.	School.
INTERMEDIATE EXAMINATION IN DRAWING AND PAINTING—*contd.*	
38 Vyas, Ambalal Laxmiram ..	Sir J. J. School of Art, Bombay.
39 Amin, Madhava Kunjan ..	Nootan Kalamandir, Bombay.
40 Ajgarni, Jessica, (Miss) ..	Sir J. J. School of Art, Bombay.
41 Baptista, Clement ..	Do.
42 Date, Moreshwar Sadashio ..	Do.
43 Goswami, Shri Gopinathji Gokulnathji.	Do.
44 Varerkar, Mangesh Ganpat ..	Do.
45 Chaudhary, Manjula Shamrao, (Miss).	Nootan Kalamandir, Bombay.
46 Patel, Ambubhai Khushalbhai ..	Kala-Bhavan, Baroda.
47 Wankar, Chintaman Raoji ..	*Ex*-student, School of Art, Indore.
48 Kamath, Venkatraya Laxminarayan.	Private.
ADVANCED EXAMINATION IN DRAWING AND PAINTING.	
1 Syed, Mahammed Zakria ..	Sir J. J. School of Art, Bombay.
2 Majid, Ahmad Ali	Do.
2 Tiwari, Lokenath Gadadharprasad.	Do.
4 Deo, Madhukar Chintaman ..	Do.
5 Bhopale, Martandrao Tipana ..	Do.
5 Choridia, Laxmichand Hazarilal ..	Do.
5 Joshi, Vaman Balbhim ..	Do.
8 Khandalekar, Vishnu Chandrashekhar.	Do.
8 Kamble, Madhav Kashinath ..	*Ex*-student Sir J. J. School of Art, Bombay.
10 Harihar, Raghavendra Rao Srinivasa Rao.	Sir J. J. School of Art, Bombay.
10 Kawathekar, Prabhakar Digambar .	Do.
10 Alandker, S. N.	N. V. High School, Gulburga.
10 Dalvi, Gajanan Tukaram ..	*Ex*-Private.
14 Kulkarni, Vasudeo Ramakrishna ..	Sir J. J. School of Art, Bombay.
14 Tripathi, Satyendrankar Kundanshanker.	Do.
14 Gadnis Ramchandra Keshav ..	School of Art, Indore.

Order of merit and name.	School.

ADVANCED EXAMINATION IN DRAWING AND PAINTING—*contd.*

17	Dhairyawan, Krishnarao Gajanan..	Sir J. J. School of Art, Bombay.
	Karwande, Shankar Paxman ..	Do.
19	Kane, Lila Purshottam, (Miss) ..	Do.
	Mithani, Hirachand Vasanji ..	Do.
	Paleja, Ranchhordas Morarji ..	Do.
	Shah, Fulchand Sakharam ..	Do.
23	Modak, Balkrishna Narayan ..	*Ex*-Private.
24	Banerjee, Paresh Nath.. ..	Sir J. J. School of Art, Bombay.
	Bhanbherwa, Kedarnath Mahadeo Prasad.	Do.
	Bhandare, Surendra Hari ..	Do.
	Chatterjee Sudhir Kumar ..	School of Art, Indore.
28	Gotla, Jehangir Shapoorji ..	Sir J. J. School of Art, Bombay.
	Malwankar, Ramkrishna Shiwram..	Do.
	Mazumdar, Saraladevi, (Mrs.) ..	Do.
	Badiger, Niranjanapa Goolapa ..	*Ex*-student, Nootan Kala-Mandir, Bombay.
32	Dhulekar, Prema Shamrao, (Miss)..	Sir J. J. School of Art, Bombay.

DIPLOMA EXAMINATION IN DRAWING AND PAINTING.

1	Kulkarni, Narayan Bhimrao ..	Sir J. J. School of Art, Bombay.
2	Hebbar, K. Krishna	Do.
3	Mestry, Vishnoo Mahadeo ..	Do.
4	Bhadsavle, Govind Dhondo ..	*Ex*-student, Sir J. J. School of Art, Bombay.
5	Rajwadkar, Vasant Harischandra ..	Sir J. J. School of Art, Bombay.
6	Patil, Venkatesh Krishna ..	Institution of Modern Art, Poona.
7	Fernandes, Francis John ..	Sir J. J. School of Art, Bombay.
8	Latkar, Nilkanth Dattatraya ..	*Ex*-student, Sir J. J. School of Art, Bombay.
9	Nigudkar, Chintamani Moreshwar..	Sir J. J. School of Art, Bombay.

Order of merit and name.	School.
DIPLOMA EXAMINATION IN DRAWING AND PAINTING—*contd.*	
10 Bhojwani, Dewanmal Gagumal ..	Sir J. J. School of Art, Bombay.
11 Thosar, Shankar Keshav ..	*Ex*-student, Sir J. J. School of Art, Bombay.
12 Apte, Hari Keshav ..	Sir J. J. School of Art, Bombay.
13 Khanvilkar, Vithal Ramchandra ..	Do.
14 Shah, Dhirajlal Jagjivan ..	Do.
15 Karandikar, Raghunath Gopal ..	*Ex*-student Sir J. J. School of Art, Bombay.
16 Mulgund, Krishna Bindumadhav ..	Sir J. J. School of Art, Bombay.
17 Parulekar, Vasant Anant ..	*Ex*-student, Sir J. J. School of Art, Bombay.
18 Joshi Rao, Gajanan Krishna ..	Sir J. J. School of Art, Bombay.
19 Patkar, Rajaram Shamrao ..	Do.
20 Bothra, Jaswant Singh ..	*Ex*-student, Sir J. J. School of Art, Bombay.
21 Chitnis, Bhikaji Wasudeorao ..	Sir J. J. School of Art, Bombay.
22 Hede, Bhagwant Raghuvir ..	*Ex*-Private.
23 Falnikar, Ramchandra Govind ..	Sir J. J. School of Art, Bombay.
24 Mandlawat, Kanwar Sagatsingh ..	Do.
25 Majithia, Baboolal Parmananddas ..	Do.
26 Durugkar, Chandrashekhar Jaganathrao.	Sir J. J. School of Art, Bombay.
27 Thanvi, Goverdhan Baghwandas ..	Do.
28 Kehimkar, Esther Abraham, (Miss)	Do.
29 Bhalerao, Premchand Kanhoba ..	*Ex*-student, Sir J. J. School of Art, Bombay.
30 Mankeshwar, Sakharam Ganesh ..	*Ex*-student, School of Art, Indore.
31 Nevgi, Hanumant Balkrishna ..	Sir J. J. School of Art, Bombay.
32 Kirkire, Madhukar Govind ..	School of Art, Indore.

Order of merit and name.	School.

ELEMENTARY EXAMINATION IN MODELLING.

1	Hatkar, Dushyant Ranganath ..	Sir J. J. School of Art, Bombay.
2	Shirgaonkar, Ramchandra Tukaram	Do.
3	Sharma, Dhan Pal ..	Do.
4	(Miss) Marfatia Sarla Chhaganlal..	Do.

INTERMEDIATE EXAMINATION IN MODELLING.

1	Chiplunkar, Chintamani Ramchandra.	Sir J. J. School of Art, Bombay.
2	Kolhatkar, Govind Mahadeo ..	Do.
3	Tripathi, Kripal Datt ..	Do.
4	Joshi, Shriram Krishna ..	Private.

ADVANCED EXAMINATION IN MODELLING.

1	Joshi, Moreshwar Ramchandra ..	Sir J. J. School of Art, Bombay.
2	Lohar, Dattatraya Pandurang ..	Do.
3	Gulam, Jelani Abdul Rahim ..	Do.

DIPLOMA EXAMINATION IN MODELLING.

1	Godse, Dattatray Anant ..	Sir J. J. School of Art, Bombay.
	Siddiqui Ahmed Abdus Saleem ..	Do.
	(Miss) Virjee Silloo Jal ..	Do.
4	Kapadia, Kantu Bhukhandas ..	Do.
	Merchant, Yusufali Dhalabhoy ..	Do.

DRAWING TEACHER'S EXAMINATION.

Second Class.

1	Mestry, Ganesh Ramchandra ..	Sir J. J. School of Art, Bombay.
2	Apate, Jagadeesh Pandurang ..	Do.
3	Bhagvat, Vimal Narayan (Miss) ..	Do.

Order of merit and name.	School.

DRAWING TEACHER'S EXAMINATION—*contd.*

Third Class.

4	Deshpande, Ramchandra Keshav ..	Sir J. J. School of Art, Bombay.
	Joglekar, Narayan Balaji ..	Do.
6	Dhuri, Atmaram Gundoo ..	Do.
7	Kulkarni, Ramdas Hanmant ..	Do.
8	Kulkarni, Rajaram Govind ..	Do.
9	Boka, Kashinath Donu ..	Do.
10	Pawar, Ramachandra Bhairappa ..	Do.
11	Korgaokar, Rajaram Mahadeo ..	Do.
12	Mulla, Abdulkadir Ebrahim ..	Do.
13	Ingale, Sadanand Gundo ..	Do.
14	Hardikar, Sadashiv Krishnajee ..	Do.
15	Ingale, Vasudeo Balkrishna ..	Do.
16	Joshi, Murlidhar Sadashiv ..	Do.
17	Badigar, Gangappa Basappa ..	Do.
18	Sutaria, Jaloo Hormusji (Miss) ..	*Ex*-student, Sir J. J. School of Art, Bombay.
19	Panchayanavar, Shankaryya Sanganbasayya.	Sir J. J. School of Art, Bombay.
20	Pinto, Dorothy Vincent (Miss) ..	*Ex*-student, Sir J. J. School of Art, Bombay.

DRAWING MASTER'S EXAMINATION.

1	Wadia, Banoo Framjee (Miss) ..	*Ex*-student, Fine Art Classes, Poona.
2	Pisal, Kedarnath Gopal ..	Private.
3	Soomro Abdullah Moosa Khan ..	Do.
4	Agte, Shridhar Krishna ..	*Ex*-Private.

ART MASTER'S EXAMINATION.

1	Rajadhyax, Bhalchandra Rajaram	Private.
2	Parab, Ganpat Dadaji ..	*Ex*-Private.
3	Jani, Hariprasad Shamalbhai ..	Private.

Order of merit and name.		School.

ELEMENTARY EXAMINATION IN ARCHITECTURE.

1	Kanvinde, Achyut Purushottam ..	Sir J. J. School of Art, Bombay.
2	Lilaoowala, Jamshed Nassarwanji..	Do.
3	Dhrangadharia, Nanalal Hirji ..	Do.
4	Vazifdar, Jahangir Pirozshaw ..	Do.
5	Chaphalkar, Shrikrishna Manik ..	Do.
6	Khadpekar, Shreekrishna Vishwanath.	Do.
7	Kerawalla, Fali Fakirji ..	Do.
8	DeSouza, Arnold ..	Do.
9	Sahasrabuddhe, Vishwanath Krishnarao.	*Ex*-student, Sir J. J. School of Art, Bombay.
10	Dastur, Dinshaw Cavas ..	Sir J. J. School of Art, Bombay.
11	Banpel, Vithal Bhumayya ..	Do.
12	Kirtikar, Sushil Sunderrao ..	Do.
13	Abhyankar, Rajaram Raghunath ..	Do.
14	Patel, Nilkanth Dahyabhai ..	Do.
15	Penkar, Jacob Menasha ..	Do.
16	Irshad Ahmed ..	Do.

The following candidates have not passed in both the groups "A" and "B" and are relegated in the group mentioned against their names :—

Order of merit and name.		School.
1	Bindoo, Dinkar Digamberao ..	Relegated in "B" Sir J. J. School of Art, Bombay.
2	Dalvi, Raghavendra Ramchandra..	Relegated in "B" Sir J. J. School of Art, Bombay.
3	Khan, Rashid Ahmed ..	Relegated in "B" Sir J. J. School of Art, Bombay.
4	Kotasthane, Madhukar Vinayak ..	Relegated in "B" Sir J. J. School of Art, Bombay.
5	Rajer, Abdul Majid ..	Relegated in "B" Sir J. J. School of Art, Bombay.
6	Rustomji, Rustom Sohrab ..	Relegated in "B" Sir J. J. School of Art, Bombay.
7	Pradhan, Prabhakar Shivram ..	Relegated in "B" Sir J. J. School of Art, Bombay.

Order of merit and name.	School.

ELEMENTARY EXAMINATION IN ARCHITECTURE.—*contd.*

8	Murad, Yusufali Hajee Mahomed ..	Relegated in "A" Sir J. J. School of Art, Bombay.
9	Pandit, Govind Mangeshrao ..	Relegated in "A" Sir J. J. School of Art, Bombay.
10	Dandekar, Gadadhar Anant ..	Relegated in "A" *Ex*-student, Sir J. J. School of Art, Bombay.

INTERMEDIATE EXAMINATION IN ARCHITECTURE.

1	Pissurlenkar, Naguesh Shamba ..	Sir J. J. School of Art, Bombay.
2	Albless, Soli Rustem	Do.
3	Damania, Minocher Maneckshaw ..	*Ex*-Private.
4	Naik, Shantilal Gulabbhai ..	Sir J. J. School of Art, Bombay.
5	Sathe, Bhaskar Sitaram ..	Do.
6	Parpia, Akbar Rahim ..	Do.
7	Mhatre, Devidas Ram Rao ..	*Ex*-student, Architectural Academy, Bombay.

ADVANCED EXAMINATION IN ARCHITECTURE.

1	Pradhan, Moreshwar Vasudeo ..	Sir J. J. School of Art, Bombay.
2	Batley, Wilfrid Peterjohn ..	Do.
3	Dracup, Perceval Louis ..	Do.
4	Parelkar, Somnath Wamanrao ..	Do.
5	Kirtikar, Kishor Sunderrao ..	Do.
6	Mehta, Dhunjibhoy Meherwanji ..	Do.
7	Mhatre, Ramkrishna Pandharinath .	Do.
8	Sinha, Dina Nath ..	Do.
9	Paralkar, Anandrao Krishnarao ..	Do.
10	Mehta, Shavak Dhunjibhoy ..	Do.
11	Malvankar, Janardan Yashwant ..	Do.
	Marker, Ferokh Hormusji ..	Do.
13	Gadre, Padmakar Chintaman ..	Do.
14	Khandekar, Gangadhar Laxman ..	Do.
15	Dandekar, Dattatraya Anant ..	Do.

Order of merit and name.	School.

DIPLOMA EXAMINATION IN ARCHITECTURE.

1	Isaacs, Thomas Vincent ..	Sir J. J. School of Art, Bombay.
2	Koli, Mahadeo Hari ..	Do.
3	Powdwal, Shamrao Gajanan ..	Do.
4	Pathare, Vinayak Narayan ..	Do.
5	Abdul Quadir Abdul Gani ..	Do.
6	Gurjar, Murlidhar Seetaram ..	Do.
7	Pundlik, Vaijanath Mohoniraj ..	Do.
8	Gokhale, Janardan Dinkar ..	Do.
9	Pensare, Vishwanath Janardan ..	Do.
10	Wagle, Shambhoo Vinayak ..	Do.
11	Gupte, Charudatta Shankarrao ..	Do.
12	Vijayakar, Mukund Mothabhai ..	Do.
13	Nagarkar, Prabhakar Krishnarao ..	Do.
14	Godbole, Damodar Mahadeo ..	Do.
15	Mhatre, Krishnarao Balkrishna ..	Do.
16	Paknikar, Gopal Khanderao ..	Do.
17	Kukulege, Jayatissa ..	*Ex*-student, Sir J. J. School of Art, Bombay.

LIST OF CANDIDATES WHO WERE AWARDED PRIZES AT THE DRAWING GRADE EXAMINATIONS HELD IN THE YEAR 1937-38.

N. B.—The name of the school by which a candidate was presented for examination is shown above.

Elementary Drawing Grade Examination.

Bombay Presidency.

Ankola, Edward High School—		
(1) Hegade, Ganpati Mahableshwar	Prize for	Design.
Athani, J. A. High School—		
(2) Pangi, Chanabasappa Shivappa.	Do.	Design.
Bombay, Babu Panalal P. Jain High School—		
(3) Javeri, Sevantilal Laxmichand..	Do.	Design.
Bombay, Chanda Ramji Hindu Girls' High School—		
(4) Deshmukh, Sarala Jagannath (Miss).	Do.	Nature Drawing.
Bombay, Gokuldas Tejpal High School—		
(5) Maniar, Jayantilal Shivlal ..	Do.	Design.
Bombay, Reay Art Workshops of the Sir J. J. School of Art—		
(6) Redkar, Gajanan Ramchandra	Do.	Freehand Drawing.
Bombay, St. Columba High School for Girls—		
(7) Gadgil, Kusum Vinayak (Miss)..	Do.	Design.
Deorukh, New English School—		
(8) Athalye, Moreshwar Bhalchandra.	Do.	Memory Drawing.
(9) Tembe, Moreshwar Laxman ..	Do.	Memory Drawing.
(10) Tembe, Moreshwar Laxman ..	Do.	Object Drawing.
Kalyan, Karson Ramji High School—		
(11) Shukla, Shreeram Brijmohanlal.	Do.	Design.

Kolhapur, Rajaram High School (Private)—

(12) Pednekar, Gajanan Shankarrao — Prize for Memory Drawing.

Mandvi, High School—

(13) Purani, Jagdishchandra Chhaganlal. — Do. — Design.

Miraj, High School—

(14) Thakur, Vishnu Trimbak .. — Do. — Nature Drawing.

Nadiad, Government High School—

(15) Shah, Kanaiyalal Gordhandas. — Do. — Object Drawing.

Pardi, D. C. O. Sarvajanik High School—

(16) Pandya, Dhruvakant Vinayakbhadra. — Do. — Nature Drawing.

Sankeshwar, S. D. L. A. V. School—

(17) Pattar, Gundappa Vithappa .. — Do. — Object Drawing.

Sholapur, Northcote High School—

(18) Naiknavare, Dattaji Parbhuji — Do. — Design.

Surat, Sir J. J. English School—

(19) Vesuna, Jamshed Adarji .. — Do. — Freehand Drawing.

Thana, M. H. High School—

(20) Deshmukh, Murlidhar Sadashiv — Do. — Memory Drawing.

Vaso, A. J. High School—

(21) Bhatt, Shambhuprasad Mohanlal. — Do. — Design.

Sind.

Karachi, St. Joseph's Convent High School—

(22) Darrah, Amy Ruttonshah (Miss). — Prize for Nature Drawing.

(23) Engineer, Dosi Sorabji (Miss) — Do. — Nature Drawing.

(24) Setna, Mehru (Miss) .. — Do. — Nature Drawing.

Central Provinces.

Raipur, Government High School—

(25) Pagdalwodlu, Jairam Gopalswamy. — Prize for Freehand Drawing.

Sarangarh, A.-V. Middle School—

(26) Maihar, Rameshchandra Teekaram. — Do. — Memory Drawing.

INTERMEDIATE DRAWING GRADE EXAMINATION.

Bombay Presidency.

Aundh, S. D. High School (Private)—		
(1) Kale, Sadashiv Waman ..	Prize for	Object Drawing.
Bandra, St. Stanislaus Institution—		
(2) D'Cruz, Reginald ..	Do.	Nature Drawing.
Baroda, Maharani High School—		
(3) Ambegaokar, Jyotsna Narayanrao (Miss).	Do.	Memory Drawing.
Belgaum, St. Joseph's Convent High School—		
(4) D'Lima, Maggie (Miss) ..	Do.	Nature Drawing.
Bombay, Chanda Ramji Hindu Girls' High School—		
(5) Mavlankar, Venu Anant (Miss)	Do.	Design.
Chiplun, United English School—		
(6) Shirke, Shantaram Sakharam ..	Do.	Memory Drawing.
Dharwar, Government High School (Private)—		
(7) Pattanshetti, Chanbasappa Kotrabasappa.	Do.	Object Drawing.
Jamkhandi, P. B. High School—		
(8) Tikare, Narayan Dattatraya ..	Do.	Nature Drawing.
(9) Tikare, Narayan Dattatraya ..	Do.	Object Drawing.
Karad, Tilak High School—		
(10) Madani, Nasiruddin Abdul Azeez.	Do.	Object Drawing.
Kurundwad, S. P. High School—		
(11) Kulkarni, Tato Shankar ..	Do.	Nature Drawing.
Mahad, K. E. S. High School—		
(12) Bhise, Prabhakar Narayan ..	Do.	Memory Drawing.
Rajapur, Private High School—		
(13) Shevde, Damodar Krishnaji ..	Do.	Nature Drawing.
Sinner, New English School—		
(14) Deshpande, Bhaskar Balvant..	Do.	Nature Drawing.

Sind.

Karachi, St. Joseph's Convent High School—		
(15) DeSouza, Clarissa (Miss) ..	Prize for Nature Drawing.	
(16) Gonsalves, Olga (Miss) ..	Do.	Freehand Drawing.
(17) Harker, Marian (Miss) ..	Do.	Object Drawing.
Sukkur, Mule's A.-V. School (Private)—		
(18) Virani, Ramchand Vasanmal	Do.	Freehand Drawing.

Central Provinces.

Nagpur, J. N. Tata Parsi Girls' High School—		
(19) Billimoria, Mehra Jamshedji (Miss).	Prize for Nature Drawing.	
Nagpur, School of Art—		
(20) Nagarkar, Murlidhar Bajirao	Do.	Memory Drawing.
Talegaon Dashasar, A.-V. School—		
(21) Sarnaik, Ramchandra Bakaram	Do.	Freehand Drawing.

Hyderabad (Deccan).

Aurangabad, Osmania Intermediate College—		
(22) Khaja Moinuddin s/o Fate Mohammad.	Prize for Design.	

BOMBAY: PRINTED AT THE GOVERNMENT CENTRAL PRESS.

00133707

Digitized with financial assistance from

Government of Maharashtra

on 01 February, 2020